

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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## ROYAL CHORAL SOCIETY, ROYAL ALBERT HALL.

Patron: HER MAJESTY THE QUEEN.  
President: H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA,  
DUKE OF EDINBURGH, K.G.  
Conductor: Professor BRIDGE, Mus. Doc.

SULLIVAN'S "THE GOLDEN LEGEND," on THURSDAY,  
November 19, at Eight. Artists: Miss MACINTYRE, Miss SARAH  
BERRY, Mr. BEN DAVIES, Mr. CHARLES ACKERMAN, and  
Mr. HENSCHEL, Organist, Mr. H. L. BALFOUR.  
Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 5s.; Unreserved, 4s.;  
and Gallery (Promenade), 1s.

## ROYAL ACADEMY OF MUSIC, TENTERDEN STREET, W.

Instituted 1822. Incorporated by Royal Charter, 1830.  
Patrons: HER MAJESTY THE QUEEN and THE ROYAL FAMILY.  
President: H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA.  
Principal: Sir A. C. MACKENZIE, Mus. Doc.

Michaelmas Half-Term begins November 9, Entrance Examination  
thereof, November 5, at 2.  
Lectures by F. CORDER, Esq., every Wednesday, at 3.15.  
Chamber Concert, at St. James's Hall, November 16, at 3.  
Fortnightly Concerts, November 14 and 28, at 8.  
Metropolitan Examination, last day for entry, October 31.  
Prospectus, Entry Forms, and all information may be obtained from  
the Secretary. F. W. RENAUT, Secretary.

## THE ROYAL COLLEGE OF MUSIC, Incorporated by Royal Charter, 1883.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.  
President: H.R.H. THE PRINCE OF WALES, K.G.  
Director: C. HUBERT H. PARRY, Esq., D.C.L. M.A., Mus. Doc.  
Hon. Sec.: CHARLES MORLEY, Esq., M.P.

The CHRISTMAS HALF-TERM will commence November 9.  
ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC.  
The Next Examination for Certificate of Proficiency with the above  
title will take place at the College in April, 1897.  
Syllabus and Entry Forms may be obtained of  
FRANK POWNALL, Registrar.

**THE GUILDHALL SCHOOL OF MUSIC.**  
Established by the Corporation of London, 1880. Principal,  
Mr. W. H. CUMMINGS.—Improvisation, Accompanying, Sight Singing,  
Elocution, Sight Reading (Instrumental), Choral, Orchestral, and  
Operatic Classes. Prospectus and further particulars of the Secretary.  
By order of the Committee,  
Victoria Embankment, E.C. HILTON CARTER, Secretary.

## THE ROYAL COLLEGE OF ORGANISTS.

At the January examination Candidates for Fellowship must come  
prepared to play any portion or all of the following three organ com-  
positions, the selection to be made by the Examiners:—Allegro (last  
movement) of Sonata, No. 6, Bach (Peters' Ed., Vol. I.; Novello and  
Co.'s Edition, Book 5); Fugue in D minor, C. Steggall (No. 91. Original  
Compositions for the Organ. Novello and Co.); Introduction and Fugue  
in C sharp minor, S. S. Wesley (No. 9. Original Compositions for the  
Organ, by S. S. Wesley, as edited by Dr. G. M. Garrett. Novello  
and Co.).

The College Library is open daily, from 10 a.m. to 5 p.m.; also on  
Tuesdays and Thursdays from 5 to 7.  
Members desiring practice on the College Organ may obtain par-  
ticulars on application.

The large Hall, and sundry smaller rooms, may be hired for concerts,  
meetings, &c.

E. H. TURPIN, Hon. Secretary.  
Hart Street, Bloomsbury, W.C.

## GRESHAM LECTURES.

MICHAELMAS TERM, 1896.  
Tuesday, November 10. . . . . Matthew Locke.  
Wednesday, November 11. . . . . The Origin and Growth of Oratorio.  
Thursday, November 12, }  
and } . . . . . Schubert's Music for the Stage.  
Friday, November 13 }

This course of Lectures will be given in Gresham College, and NOT  
in the City of London School, at 6 p.m.

J. FREDERICK BRIDGE, Gresham Professor of Music.

## QUEEN'S HALL, LANGHAM PLACE, W.

LIST OF CONCERTS, SEASON 1896 97,

UNDER THE DIRECTION OF  
MR. ROBERT NEWMAN.

## THE QUEEN'S HALL CHORAL SOCIETY. CONDUCTOR—MR. RANDEGGER.

FIXTURES, 1896-7.

November 5, at 8 ..	"Creation" ..	Haydn.
December 3, at 8 ..	"Samson and Dalila" ..	Saint-Saëns.
December 25, at 3 ..	"Messiah" ..	Handel.
January 1, at 3 ..	"Elijah" ..	Mendelssohn.
February 4, at 8 ..	"Golden Legend" ..	Sullivan.
March 3, at 3 ..	"Stabat Mater" ..	Rossini.
March 8, at 8 ..	"Hymn of Praise" ..	Mendelssohn.
April 16, at 3 ..	"Faust" ..	Berlioz.
May 13, at 8 ..	"Redemption" ..	Gounod.
May 27, at 3 ..	"St. Paul" ..	Mendelssohn.
	"Elijah" ..	Mendelssohn.

Artists:

Miss ELLA RUSSELL.  
Madame DUMA and Miss CLARA SAMUELL.  
Miss THUDICHUM and Miss EVANGELINE FLORENCE.  
Madame MARIE BREMA.  
Miss HILDA WILSON and Miss ADA CROSSLEY.  
Madame BELLE COLE.  
Mr. EDWARD LLOYD.  
Mr. BEN DAVIES and Mr. HIRWEN JONES.  
Mr. LLOYD CHANDOS and Mr. IVER MCKAY.  
Mr. SANTLEY.  
Signor FOLI and Mr. ANDREW BLACK.  
Mr. WATKIN MILLS and Mr. LEMPIERRE PRINGLE.

## QUEEN'S HALL ORCHESTRA.

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Organist .. .. Mr. HENRY J. WOOD.  
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Subscription for the Five Afternoon Concerts .. .. £1 11s. 6d.  
Subscription for the Ten Concerts .. .. £3 3s.  
Single Tickets—7s. 6d. and 5s.; 2s. 6d. and 1s.  
At usual Agents, and Robert Newman's Box Office, Queen's Hall.

## QUEEN'S HALL. LAMOUREUX ORCHESTRAL CONCERTS.

SECOND VISIT, NOVEMBER, 1896.  
November 16, at 8.30. . . . . November 17, at 3.  
"18," .. .. "19," ..  
"20," .. .. "21," ..  
Subscription for the Six Concerts .. .. £3 3s.  
Subscription for Three Afternoon or Three Evening  
Concerts .. .. £1 11s. 6d.  
Single Tickets—12s. 6d. and 10s. 6d.; 5s. and 2s. 6d.  
At the usual Agents, and at Robert Newman's Box Office.

## QUEEN'S HALL. SATURDAY PROMENADE CONCERTS

Every Saturday Night during the Winter, from 8 till 11 o'clock.  
Smoking allowed.  
GRAND ORCHESTRA OF ONE HUNDRED AND THREE.  
Solo Cornet .. .. Mr. HOWARD REYNOLDS.  
Principal Violin .. .. Mr. ARTHUR W. PAYNE.  
Conductor: Mr. HENRY J. WOOD.  
1s., 2s., 3s., 5s., at Robert Newman's Box Office.

## QUEEN'S HALL. SUNDAY AFTERNOON ORCHESTRAL CONCERTS

Every Sunday Afternoon during the Winter, from 3.30 till 5.  
FULL ORCHESTRA OF SEVENTY.  
Principal Violin .. .. Mr. ARTHUR W. PAYNE.  
Organ and Pianoforte .. .. Mr. HENRY J. WOOD.  
Conductor: Mr. RANDEGGER.  
Tickets: 2s., 1s. 6d., 1s., 6d., at Robert Newman's Box Office.

## QUEEN'S HALL. SUNDAY EVENING CHAMBER CONCERTS By THE QUEEN'S HALL STRING QUARTET.

Señor ARBOS.  
Mr. FERDINAND WEIST-HILL. Mr. ALFRED HOBDAV.  
Mr. W. H. SQUIRE.  
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Tickets for all Concerts and Theatres may be obtained at ROBERT  
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Telegrams—"Chord, London." Telephone—33216.

## PROFESSIONAL NOTICES.

## MISS FLORENCE ARMSTRONG (Soprano)

(Pupil of Mr. Shakespeare and Medalist, R.A.M.).  
Oratorios, Concerts, Lessons, &c., at 20, Conduit Street. Address,  
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## MISS MAUDE BALLARD (Soprano)

"In the absence of Miss Esther Palliser, her solo, 'Hear ye, Israel,' was undertaken by Miss Maude Ballard, a lady who possesses that extreme rarity, a pure and perfectly trained soprano voice. She received a well-merited encore."—*Kensington News*, October 10, 1896.  
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For Oratorios, Concerts, At Homes, &c.  
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Operatic Recitals, Oratorios, Concerts, &c.  
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"A brilliant highly cultivated soprano."—*The Times*.  
Concerts, Oratorios, &c., 237, Katherine Street, Ashton-under-Lyne.

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"I have much pleasure in stating that Miss Honeybone sang here, under my conductorship, on May 27, 1895, air, 'From mighty kings' (Handel), and vocal waltz, 'Il Bacio,' with good success. Her soprano voice sounded well in our large room. Her intonation was perfect, and her style and phrasing prominently artistic."—*AUGUST MANN'S, Musical Director of the Crystal Palace*.

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## MISS BOWMONT (Contralto)

For Oratorios, Concerts, &c. 57, Mercer Street, Hulme, Manchester.  
"Remarkably strong voice of deep and mellow tone."—*Halifax Courier*.

## MISS BERYL CLIVE (Contralto)

"Prominent among the artists was Miss Beryl Clive, a vocalist of  
more than average ability. She possesses a rich contralto voice of  
excellent range, and sang with the skill and intelligence of an accom-  
plished artist."—*Nottingham Daily Guardian*, Dec. 4, 1895.

"MESSIAH," TOWN HALL, STOURBRIDGE.—"Miss Clive has a deep  
and powerful contralto voice, and her singing was marked by power,  
sweetness, and pathos. Although her interpretation of all her pieces  
was of a finished character, yet we think she reached her highest point  
of excellence in the exquisite air 'He shall feed His flock like a shep-  
herd.'"—*Stourbridge Advertiser*, Jan. 4, 1896.

Address, 30, Pepys Road South, St. Catherine's Park, S.E.

## MISS LILIAN CLOSE (Contralto)

Oratorios, Concerts, &c.  
134, Goldhawk Road, W.

## MISS COOK (Contralto)

For Oratorios, Concerts, &c. Address, 1, Grosvenor Terrace, York.  
"Miss Cook's splendid contralto voice was heard to great effect in  
'Too late,' for which she received an enthusiastic encore."—*Durham  
Chronicle*.

## MISS FLORENCE CROFT (Contralto)

## MR. D'ARCY CLAYTON (Tenor)

88, Lady Margaret Road, London, N.



**MISS VIOLET NICHOLSON** (Solo Mandolinist)  
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"Proved herself mistress of her mandoline by her delightful playing."—*The Queen*.

**MR. J. SHARPE** (Oboe and Cor Anglais Maker)  
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Address, 51, Lydgate Hill, Pudsey, near Leeds.

**MADAME ADELAIDE MULLEN** (Dramatic Soprano). Engaged: Sowerby Bridge Choral ("Hymn of Praise," &c.); Hebden Bridge Choral ("Maritana"); Derby Choral ("Athalie" and "Messe Solennelle"); Peterborough Choral ("St. Cecilia" and "Rose Maiden"). Address, 1A, Oxford and Cambridge Mansions, Hyde Park, London, W.

**MISS LILIAN TURNBULL** (Soprano) will be pleased to accept Engagements for Oratorio, Ballad Concerts, At Homes, &c. Address, 10, Cecile Park, Crouch End.

**MISS AGNES WALKER** (Soprano) will give her THIRD VOCAL RECITAL, at St. Peter's Hall, Brockley, on Thursday, November 12. For Oratorio, Operatic, and Ballad Concerts. 104, Lewisham High Road, New Cross, S.E.

**MR. HENRY BEAUMONT** (Tenor). Engaged: Sowerby Bridge Choral ("Hymn of Praise," &c.); Birmingham (Ballads); Hebden Bridge Choral ("Maritana"); Derby Choral (Gounod's Messe Solennelle, &c.); Peterborough Choral ("Rose Maiden," &c.); Basingstoke Choral (Gounod's "Faust"); Nottingham (Ballads); and with the Rousby Opera Company for "Tannhäuser," "Faust," &c.

"Around *Tannhäuser* the interest centres; and to say that Mr. Henry Beaumont held the structure of music and story steadily together is to pay him a less handsome compliment than is his due. He sang and acted extremely well."—*Manchester Guardian*.

"Mr. Henry Beaumont has added to his many successful impersonations as *Tannhäuser*, whose adventures demand the exercise of great dramatic art as well as vocal culture."—*Manchester Courier*.

"Mr. Henry Beaumont in the title-role (*Tannhäuser*) had a task which might have appalled a more experienced artist, but he had the work well in hand, and sang with all the varying shades of art which the character demands—despair, anguish, and passion—and practically held the success of the whole performance in his own hands, withstanding the severe strain of the three hours' performance without giving evidence of the excessive wear and tear."—*Sheffield Independent*.

For terms and vacant dates, address, 1A, Oxford and Cambridge Mansions, Hyde Park, London, W.

**MR. SINCLAIR DUNN** (Tenor) requests that all communications respecting Oratorios, Concerts, Operas, Lessons, &c., be addressed to 67, Berners Street, W.

**MR. J. SHAKESPEARE ROBINSON**, of the London and Provincial Concerts; Principal Tenor, York Minster. Address, 2, Sycamore Terrace, York. Telegrams: "Shakespeare, York Minster." "The audience had a treat in the vocal selections by Mr. J. Shakespeare Robinson, who charmed all who heard him, as indeed, he always does."—*Wakefield Express*, Oct. 3, 1896.

**MR. WILLIAM WILD** (Tenor), of the "Sir Charles and Lady Hallé South African Concert Tour, 1895." (Pupil of Andrew Black, Esq.) For Oratorios, Orchestral Concerts, &c. "Specially recommended by Sir Charles Hallé for concert work." Terms, Press notices, &c., Grosvenor Square, Stalybridge, near Manchester.

**MR. GORDON HELLER**.—"A powerful and high baritone. Many of his songs were well sung."—*The Times*. "Sings with taste and judgment."—*The Morning*. "Voice of musical quality and considerable power."—*The Standard*. "Good voice, which he knows how to employ."—*Morning Post*. "Sang with much artistic feeling and intelligence."—*Truth*. For Oratorios, &c., address, care of N. Vert, Esq., 6, Cork Street, London, W.

**MR. W. J. INESON** (Baritone), Cathedral Choir, Hereford. Three Choirs' Festival. Engaged: Gloucester, Worcester, Hereford (2), Tamworth, Brierley Hill, Dudley, Batley, Ludlow, Newport, Huddersfield, Chepstow. Other engagements pending. For vacant dates, address as above.

**MR. E. JACKSON** (Baritone) is now booking Engagements for Oratorios, Ballad Concerts, Masonic Banquets, &c. For terms, press notices, and vacant dates, address, Principal Bass, New College, Oxford.

**MR. HAROLD C. PORTWAY** (Baritone) (Pupil of Arthur Oswald, Esq., London, and Maëstri Cima and Vidal, Milan, Italy) is now prepared to book Engagements for Church Oratorios, Concerts, Masonic Banquets, &c. Address, 76, Redesdale Street, Tedworth Square, Chelsea, S.W.

**MR. EGBERT ROBERTS** (Bass, Conductor, Italian Church, Hatton Garden) requests that all communications respecting Oratorios, Opera, or Concerts be addressed, 45, Pentonville Road, N.

**MADAME BLANCHE POWELL** has REMOVED to 9L, Hyde Park Mansions, W., where she requests all communications respecting Concerts, &c., to be addressed.

**MR. JAMES HIGGS**, Mus. Bac., Oxon., has REMOVED from 9, Torrington Square, to 145, Portsdown Road, W.

**MISS LOUISE NANNEY** (Solo Violinist) on Tour until November 21. For Concerts, At Homes, &c., address, 37, Colville Terrace, W.; or, N. Vert, Esq., 6, Cork Street, W.

**HAND-BELLS**.—Mr. ARTHUR J. MANGER.  
Concerts, Dinners, At Homes, &c. 100, Manor Road, Brockley, S.E.

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Oratorios, Operatic Recitals, Ballad Concerts.  
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MADAME  
**ELVIRA TREFFLYN**

(SOPRANO)  
Of the Royal Opera House, Covent Garden, Autumn Season, 1895;  
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Queen's Hall Concerts, London; Manchester, Glasgow, and principal  
Provincial Concerts; Welsh Eisteddfodau, &c.

OPERA, OPERA RECITALS, ORATORIO, AND BALLADS.

Address, Madame Trefflyn, care of Mendelssohn Parry, Esq.,  
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**MR. CHARLES CHILLEY**

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**HAMLYN CRIMP**

(TENOR)  
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(TENOR)  
For Oratorios, Ballad Concerts, &c.  
"Mr. David Hanson, an excellent tenor, singing with much accept-  
ance Blumenthal's song 'Message,' Sullivan's 'Sailor's Grave,' and  
'The Last Watch' (Pinsuti)."—*Manchester Courier*, Dec. 9, 1895.  
For terms, please address, Cams, Helmsshore, Lancs.

**MR. BRIGHT JONES**

(TENOR).  
"ISRAEL IN EGYPT."—"Mr. Bright Jones, the new Welsh tenor,  
received an ovation for his spirited rendering of the great aria 'The  
enemy said.'"—*Bradford Observer*.  
"MARITANA."—"Mr. Bright Jones, the new tenor, was engaged,  
and of all tenors we have heard Mr. Bright Jones takes pre-eminent  
position. He has a voice of singular purity and power, while his  
enunciation is faultless."—*Derbyshire Advertiser*.  
THE AMALGAMATED MUSICIANS' UNION.—"Mr. Bright Jones was  
the tenor, and was as popular as Madame Gomez. He sang 'Lend me  
your aid,' which roused the house to enthusiasm."—*Bath Blade*.  
For terms and vacant dates, apply, N. Vert, Esq., 6, Cork St., W.

**MR. JOS. REED**

(Principal Tenor, Trinity College).  
For Oratorios, Concerts, &c.  
Cumberland Musical Festival, January 1, 2, 3, 1897.  
Tenors engaged: Mr. Ben Davies and Mr. Jos. Reed.  
Terms, Garden Walk, Cambridge.

MR.  
**KEVERN BATTEN**

(L.R.A.M., BARITONE)  
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MR.  
**A. MONTAGUE BORWELL**

L.R.A.M., A.G.S.M. (BARITONE).  
Prize-winner, Solo Singing and Sight Reading, Stratford Musical  
Festival, Medalist, Soc. Arts.  
For Concerts, Oratorios, &c. 16, Springfield, Upper Clapton, N.E.



## MR. EDWARD BRANSCOMBE

Begs to announce his return from his Australian Tour.

PRESS NOTICES (AUSTRALIAN).

### "ELIJAH."

SYDNEY ORATORIO FESTIVAL.—"Mr. Edward Branscombe was excellently suited by the reflective character of the beautiful aria 'If with all your hearts,' and he delivered both the air and the hardly less tuneful recitative with exquisitely clear enunciation and sympathy for the music. The tenor also sang with dignity and care. 'Then shall the righteous,' in which he produced a considerable volume of tone, easily filling the hall."—*Sydney Morning Herald*, July 15.

"Mr. Edward Branscombe's clear tenor tones in the part of Obadiah caused much applause to be bestowed upon him, and his artistic rendering of 'If with all your hearts,' and his remarkably clear enunciation, will not be forgotten by his many admirers."—*Australian Star*, July 15.

### "THE SPECTRE'S BRIDE."

SYDNEY ORATORIO FESTIVAL.—"In Mr. Edward Branscombe the audience were fortunate in hearing a cultured and beautiful singer whose study of the part renders him a more than commonly capable exponent of the trying tenor music of the cantata. The fact that his share takes the form of duets with the soprano throughout by no means diminishes its difficulty, and that he and Miss Thudichum were absolutely 'd'accord' throughout was abundantly evident. The exquisitely tuneful 'Now when the night,' where the tenor leads off with a long solo passage, showed his sweet voice to advantage, while in this, as also in 'Fair is the night,' both soprano and tenor gave a strikingly dramatic rendering of the dialogue between the lovers, he urging, 'Make haste, make haste, time quickly flies,' and his sweet-heart pleading fearfully, 'One moment only let me rest.'"—*Australian Evening News*, July 17.

### "MESSIAH."

SYDNEY ORATORIO FESTIVAL.—"Mr. Branscombe, who was in excellent voice, gave reverential expression to the exquisitely tender Passion Music, singing, as is customary, the soprano recitative and aria 'But Thou didst not leave.' Though this was amongst his most appreciated work, yet all the solos entrusted to Mr. Branscombe were distinguished with admirable expression and refinement of vocal style. The tenor's rendering of the aria 'Thou shalt break them with a rod of iron' was unexpectedly well delivered."—*Daily Telegraph*, July 20.

### "SAMSON."

MELBOURNE ORATORIO FESTIVAL.—"Mr. Edward Branscombe had an eminently grateful task as Samson, and he may be cordially commended on the style in which he went through with it. The air, 'Total eclipse,' was delivered with much pathos and expression, and in the florid declamatory solo, 'Why doth the God of Israel sleep?' he displayed both force and technique."—*Melbourne Age*, July 24.

BALLAD CONCERTS, ADELAIDE.—"Mr. Edward Branscombe charmed the audience by his highly finished vocalisation. His first number, 'When the moon is brightly shining' (Molière), was given in a most charming and expressive style, his mezzo-voice ending being particularly pleasing. In response to an encore he presented the dainty little ballad, 'Come live with me and be my love.' Mr. Branscombe's second number, the popular 'Take a pair of sparkling eyes,' from Sullivan's 'Gondoliers,' was given with fascinating tenderness and expression, and in response to a triple recall he sang Moore's familiar ballad, 'Oft in the still night.'"—*South Australian Register*, June 1.

"Mr. Branscombe's refined tenor voice was most advantageously displayed in Newton's song, 'Ailsa mine,' and in 'Take a pair of sparkling eyes,' the latter for an encore. Later in the evening Mr. Branscombe gave Richardson's Scotch song, 'Mary,' which is, perhaps, the one by which he will be best remembered in Adelaide, so admirably is it adapted to his smooth and expressive voice, and so fine are the pianissimo effects with which he invests it. For a further encore the tenor gave an exquisite rendering of Blumenthal's 'Evening Song.'"—*South Australian Register*, August 10.

BALLAD CONCERT, SYDNEY.—"Analysing the efforts of the members of the company, the artistic success of the evening was won by Mr. Branscombe. He sang with graceful expression, and his perfect phrasing and easy delivery command the highest praise. His rendering of 'Mary of Argyle' was a fine example of cultivated ballad-singing."—*Sydney Morning Herald*, June 30.

BALLAD CONCERT, BRISBANE.—"Of all the enchanting numbers probably none was more so than Mr. Branscombe's singing of Blumenthal's 'Evening Song.' The phrasing throughout was perfect, and the finish, in a delicate mezzo-voice, delightful. No sweeter tenor tones have been heard here for years. The applause was so pronounced that an encore could not be denied, and Mr. Branscombe repeated his admirable rendering of 'Ailsa mine.' Mr. Branscombe's other songs were the well-known 'Take a pair of sparkling eyes,' from 'The Gondoliers,' and the 'Clown's Song,' by Hatton. The latter was another example of delicate treatment, and the refrain from behind the stage enhanced it."—*Brisbane Telegraph*, July 10.

Mr. Branscombe took his audience completely captive. It would be difficult to imagine a more perfectly artistic use of the mezzo-voice than was made by Mr. Branscombe. The notes were perfectly produced and of marvellous sweetness and carrying power. The sentiment of the song was also expressed with refinement. The encore which it evoked was enthusiastic, and in response the singer repeated 'Ailsa mine.' In the second part of the programme he gave Hatton's 'Clown's Song,' to which the other members of the company contributed from behind the stage a most effective and spirited chorus. The number was a very charming one, and it was deservedly warmly applauded."—*Brisbane Courier*, July 10.

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PRESS NOTICES (AUSTRALIAN).

BURNS CENTENARY CONCERT, SYDNEY.—"Afton Water' meant the first appearance in Sydney of Miss Marie Hooton. She rendered the pretty and pathetic love song admirably, and received a ringing encore."—*Sydney Daily Telegraph*, July 21.

"Amongst the soloists Miss Marie Hooton, as an English singer making her debut in Australia, claims first mention. Miss Hooton, who has a rich contralto voice which is evenly produced, made a decided success, being encored first for a well-phrased rendering of 'Afton Water,' to which she added 'Annie Laurie,' and again for a pathetic interpretation of 'John Anderson, my Jo.' Here Miss Hooton responded to the prolonged applause with 'Robin Adair.'"—*Sydney Morning Herald*, July 21.

BALLAD CONCERT, BENDIGO.—"Miss Marie Hooton's sweet contralto voice made 'Rory Darlin' a song to be remembered. She gave as an encore 'The valley by the sea.' The ever popular 'Killarney' by the same singer fairly charmed the house, and the encore, 'Annie Laurie,' in no way helped to remove the charm."—*Bendigo Independent*, June 20.

BALLAD CONCERT, ADELAIDE.—"One of the features of the Concert was the first and unfortunately final appearance in Adelaide of Miss Marie Hooton (Mrs. Branscombe), a contralto gifted with a fine voice, which she uses with much grace and expressive power, and adds a refined and winning style. This lady's first number was Adams' 'The valley by the sea,' the rendering of which was marked by all the arts of a cultured vocalist, while to the beautifully sympathetic quality of the lady's voice fine scope was given by the very effective writing. The latter remark applies also to her singing of 'Annie Laurie,' presented in response to persistent recalls, and for which there were manifestations of equal approval. Balfe's ever popular 'Killarney' was Miss Hooton's final song, and needless to say this was greatly appreciated by so 'popular' an audience."—*South Australian Register*, August 10.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1896.

### AN EX-MUSICIAN'S REMINISCENCES.

THE annals of music are full of notable instances of men who broke through the barriers which circumstance or parental will had interposed between them and the pursuit of that art. Schumann was destined for the law and spent dreary years drudging at jurisprudence; Berlioz's father intended him to be a doctor; Tchaikowsky, again, was destined for an official career; while three other eminent modern Russian composers—Borodine, Rimsky-Korsakoff, and César Cui—have exhibited the peculiar spectacle of men attaining distinction in art while they simultaneously followed the callings of a professor of science, a naval officer, and an officer of engineers respectively. But while the case of men giving up (wholly or entirely) science and commerce for art is of frequent occurrence, one must not omit to observe that there is a reverse to the medal, and a rather curious reverse too—to wit, the occasional abandonment of music by her votaries for other careers. Perhaps the classical example is that of the famous astronomer Herschel and his sister. William Herschel, as some of our readers may need to be reminded, began life as an oboist in the band of the Hanoverian Guards, and after his arrival in England he kept himself alive by music for many years. He was an excellent violinist, trained the band of the Durham militia for Lord Darlington, taught music in Wakefield and Halifax, where he became organist, and on his removal to Bath in 1766, where he accepted the post of organist to the Octagon Chapel, for many years directed concerts and oratorios, composed church music, and gave lessons, until the liberality of George III. set him free to devote his energies to his astronomical researches. It is pleasant to know, however, that although music ceased to be his profession, it remained his favourite recreation, and according to the latest of his biographers the vivid enjoyment with which he presided over the gatherings of performers at his house is still traditionally remembered. His illustrious and devoted sister, Caroline, was also an accomplished musician, and enjoyed no slight reputation as a concert and oratorio singer; and it is said that at first she grudged the abandonment of music in order to be trained as an assistant-astronomer. To offer any vindication of this abandonment would be

absurdly gratuitous. Sensible musicians will be well content with the reflection that the only rival which astronomy ever encountered in the affections of this famous pair was music. Somewhat similar sentiments are prompted by the genial "musical recollections" which the eminent Orientalist the Right Hon. F. Max-Müller has contributed to the October number of *Cosmopolis*. It will be no little surprise to many of those familiar with his works on Oriental literature and philology to read: "As long as I can remember I could play, and I was destined to become a musician, till I went to the University, and Mendelssohn advised me to keep to Greek and Latin."

As a matter of fact, when one looks into the professor's family history this inclination was natural enough, for Weber was his godfather—the name Max being due to the fact that the composer was then engaged upon "*Der Freischütz*"—while his own father, the distinguished poet Wilhelm Müller, is immortalised by his connection with Schubert, whose brief life coincided almost exactly with his own. Professor Max-Müller, then, started life in a musical atmosphere, for the reigning Duke of Anhalt-Dessau kept a first-rate orchestra, with Friedrich Schneider, who also presided over the local conservatorium, at the head of it. Schneider was a "character," a master of the art of ornamental oburgation, with a fiery nose and temper, who feared nobody—not even a *prima donna*—and young Max-Müller heard Paganini, Sontag, Spohr, and Mendelssohn at his concerts. Of Mendelssohn he has a number of most interesting reminiscences to relate. "Mendelssohn always excelled as an organ player," he writes, "and while at Dessau he played on the organ in the Grosse Kirche, chiefly extempore. I was standing by him, when he took me on his knees and asked me to play a chorale while he played the pedals. I see it all now as if it had been yesterday, and I felt convinced at that time that I too (*anch' io*) would be a musician." Later on, when Max-Müller was at school at Leipzig, he enjoyed special opportunities for observing Mendelssohn's magnanimity and love of a joke. Liszt came to visit Leipzig, and the musical critics who then ruled supreme in that city "were somewhat coy and reserved. . . . Mendelssohn only with his well-tempered heart, received him with open arms." At a *Matinée Musicale* which Mendelssohn gave in Liszt's honour, the latter played a set of variations on a Hungarian melody of incredible difficulty. The sequel is best told in Professor Max-Müller's words: "We stood amazed, and after everybody had paid his compliments to the hero of the day, some of Mendelssohn's friends gathered round him, and said: 'Ah, Felix, now we can pack. No one can do that; it is all over with us!' Mendelssohn smiled; and when Liszt came up to him asking him to play something, he laughed and said that he never played

now; and this, to a certain extent, was true. . . . However, Liszt would take no refusal, and so at last little Mendelssohn, with his own charming playfulness, said: 'Well, I'll play, but you must promise me not to be angry?' And what did he play? He sat down and played first of all Liszt's Hungarian melody, and then one variation after another, so that no one but Liszt himself could have told the difference. We all trembled lest Liszt should be offended, for Mendelssohn could not keep himself from imitating Liszt's movements and raptures. However, Mendelssohn managed never to offend man, woman, or child. [This, we may parenthetically remark, was before the days of the New Criticism of the *Saturday Review*.] Liszt laughed and applauded, and admitted that no one, not he himself, could have performed such a *bravura*." In another place we find a good comment on the performances of Mendelssohn and other artists of the older school. "On listening to them, exquisite as their execution was, one thought far more of what they played than how they played." As a student at Berlin, young Max-Müller was a frequent visitor at the Hensels' house in the Leipziger Strasse, and heard many a private concert given in the large room looking out on the garden. "Mendelssohn played almost every instrument in the orchestra, and had generally to play the instrument which he was supposed to play worst. When he played the pianoforte, he was handicapped by being made to play with his arms crossed. . . . Boeckh, the great Greek scholar, lived in the same house, and Mendelssohn had received so good a classical education that he would hold his own when discussing the choruses of the 'Antigone' with the old master. He was, in fact, a man *teres atque rotundus*." Of Mendelssohn's engagement there is the following charming anecdote: "News had reached his friends that his heart had been won by a young lady of Frankfort; but nobody, not even his most intimate friends, knew for certain. However, one evening he had just returned from Frankfort and had to conduct one of the Gewandhaus concerts. The last piece was Beethoven's Ninth Symphony. I had sung in the chorus, and found myself on the orchestra when the concert was over, the room nearly empty, except his personal friends, who surrounded and teased him about his approaching engagement. His beaming face betrayed him, but he would say nothing to anybody, till at last he sat down and extemporised upon the pianoforte. And what was the theme of his fantasy? It was the passage of the chorus 'Wer ein schönes Weib errungen, mische seinen Jubel ein.' That was his confession to his friends, and then we all knew. And she was, indeed, 'ein schönes Weib' when she arrived at Leipzig. One thing only she lacked—she could not express all she felt. She was soon called the 'Goddess of

silence,' by the side of her devoted husband, who never could be silent, but was always bubbling over like champagne in a small glass."

One more anecdote of Mendelssohn is particularly characteristic. At a *Matinée Musicale* at Bunsen's house, Mendelssohn was asked to play, and, *inter alia*, played the "Moonlight" Sonata. "All was silence and delight; no one moved, no one breathed aloud. Suddenly, in the middle of the *Adagio*, a stately dowager, sitting in the front row, was so carried away by the rhythm, rather than by anything else, of Beethoven's music, that she began to play with her fan, and accompanied the music by letting it open and shut with each bar. Everybody stared at her, but it took time before she perceived her atrocity, and at last allowed her fan to collapse. Mendelssohn in the meantime had kept perfectly quiet and played on, but when he could stand it no longer he simply went on playing the last bar in arpeggios, following the movements of her fan. When at last the fan stopped, he went on playing as if nothing had happened. . . . How different from another player who, when disturbed by some noise in the audience, got up in a rage and declared that either she or the talker must leave the room." That is true: Mendelssohn, unlike his modern detractors, was a magnanimous gentleman; indeed, his refinement and good manners are positively cast in his teeth as though it were essential to genius to behave like a truculent cad. We had marked many more passages in our ex-musician's genial recollections, but the foregoing may suffice. Though the fates ordained that the son of the author of the "Müllerlieder" should win fame as a man of letters and not as an artist or executant, it is pleasant to find that his admiration for music remains unimpaired; witness his eloquent peroration: "Is there not in music and music alone of all the arts, something that is not entirely of this earth. . . . Neither history nor evolution will help us to account for Schubert's 'Trockne Blumen.' Here, if anywhere, we see the golden stairs on which angels descend from heaven to earth, and whisper sweet sounds into the ears of those who have ears to hear."

#### BACH'S MUSIC IN ENGLAND.

(Continued from page 657.)

The first biography of J. S. Bach was that written by J. N. Forkel, and published at Leipzig in 1802. Wesley proposed to prelude the publication of Bach's music in England by the issue of an English version of Forkel's book. The work was announced as early as 1808, but it was not published till 1820. No translator's name appears on the title-page, and Messrs. Boosey and Co., the original publishers, are unable to state whether it was translated by "Mr. Stephenson, the banker," or not.

Dr. Crotch, like Dr. Burney, became a Bachist, doubtless owing to Wesley's converting zeal. "Wesley," said Crotch, "you are perfectly right about that great man: he is unquestionably the first musician the world ever witnessed." In his published "Lectures" (1831), Crotch, who was Professor of Music in Oxford University, speaks of Bach's works as being unrivalled "for science and elevation of style . . . for the power of abstracting the mind from all surrounding objects, and so relieving it from care and sorrow itself. . . . Six of his Fugues are printed in three lines, with pedals for the organ. One from another work is on a subject resembling the beginning of a Psalm tune called St. Ann's." The pedal Fugues above referred to by Crotch are Bach's six great Organ Fugues, which were first published, at Vienna, early in the century—certainly before 1826. The learned editors of the Peters and Bach-Gesellschaft editions refer to this as the "Haslinger Edition"; but a copy in my possession shows that it was issued by Haslinger's predecessor, Steiner. The title reads:

Sechs Præludien | und | sechs Fugen | für Orgel oder Pianoforte mit Pedal | von | Johann Sebastian Bach | Wien, bei S. A. Steiner und Comp. No. 4085.

According to Dr. Gauntlett, Crotch was the first to play the "St. Ann's" Fugue in public in England. The occasion was one of his lectures at the Surrey Institution in 1816, when he played it on the pianoforte. It appears that Benjamin Jacob attended one of Crotch's lectures, when he was surprised to hear the lecturer repeat Burney's depreciatory opinion of Bach. Jacob then sent Crotch a copy of the "St. Ann's" Fugue, and at the next lecture he had the peculiar gratification of hearing it performed. Is it not probable that Jacob was the author of the designation "St. Ann's"? Gauntlett claimed to have been the first, concurrently with Samuel Sebastian Wesley (then a youth of seventeen), to have played the "St. Ann's" on the organ, when both he and Wesley competed for the appointment of organist at St. Stephen's Church, Coleman Street, October 17, 1827. An account of this competition is preserved in the columns of the *Morning Post*, and is as follows:

#### MUSICAL.

On Wednesday the inhabitants of St. Stephen's, Coleman Street, were highly gratified with a fine display of organ performances by the various candidates for the situation of Organist of their Parish Church. The organ, built by Avery [in 1775], had undergone a thorough repair for the occasion; and is, in every respect, a beautiful instrument. Where many acquitted themselves well, it would seem invidious to particularise; but we cannot pass by the masterly execution of a magnificent Pedal Fugue, the composition of J. Seb. Bach, which was severally performed by Messrs. Gauntlett and S. Wesley, jun. . . . It was, in the opinion of Mr. Attwood, one of the Umpires, an extraordinary performance, and did the greatest credit to the talents and industry of these two gentlemen.

This competition had a most curious sequel. The three judges heard fifteen candidates, from

whom they selected six (including Gauntlett and S. S. Wesley) as being qualified for the post. The usual poll of the parish followed, with the result that a Miss Bradfield obtained the largest number of votes and thereby secured the appointment, although she had not even been one of the fifteen competitors!\*

The "St. Ann's" was played at St. James's Church, Bermondsey, April 23, 1829, in a somewhat novel manner—viz., by three performers on the organ. Two of the players sat at the ordinary keyboards, while the third played the pedal part on a separate *manual* at the side! The "St. Ann's" Fugue first appeared, printed on two staves, in Bach's "Clavierübung" (Part 3), published in 1739. The Prelude, however, is there separated from the Fugue, the former being at the beginning of the book, while the Fugue is at the end. But Forkel, on the authority of one of Bach's sons, expressly testifies to their connection one with the other. Benjamin Jacob, the Surrey Chapel organist, was probably the first to print the Prelude and Fugue together, in a publication which bears the following title:

A Grand Fugue, by JOHN SEBASTIAN BACH, in three movements, and on three subjects, the principal theme being the first four bars of St. Ann's Psalm Tune, arranged for Two Performers on the Organ or Piano Forte, . . . by B. JACOB. . . . London: Clementi and Co. [1827].

Jacob, however, does not print the *whole* of the Prelude. For what he calls the "Introduction," he takes the first thirty-two bars only, to which he adds four modulatory bars of his own (!), ending on the dominant chord. At the beginning of the Fugue, Jacob naively remarks:

This magnificent Fugue was originally composed for One Performer with an obligato Pedal Part—but as in that state the execution is very difficult (!), and in the absence of Pedals impracticable, the present arrangement as a Duet has been made to bring it into general use. It is now suitable for an Organ without Pedals, or for the Piano Forte.

T. signifies the Theme, or Subject, namely the first four Bars of St. Ann's Tune, this pervades all the three Movements—(2) Is the second Subject, which in the first Movement is a subordinate one—but in the second and third Movements the Subjects marked (2) are principal, and that marked T is subordinate—(3) Is the second Subject Inverted.

The knowledge of Bach's great organ works made slow progress in England. The handful of organists who cared for Bach subsisted upon the easiest of the "Forty-eight"; and in an early advertisement of Bach's compositions it is curious to find an announcement that "The above Works have no connexion with his 48 Preludes and Fugues." The skill of the players in those days was very limited. Jacob, who was considered to be a good performer, calls the "St. Ann's" Fugue "very difficult"; and in his organ "Voluntaries" he transposes the Fugue in E ("Forty-eight," II., 9) into F, adding, in a foot-note: "This masterly composition has been transposed from

\* I am indebted to Mr. F. H. Cozens, the present organist of the church, for this information.



the key of four sharps, for the accommodation of the generality of performers." Moreover, the then existing G compass of the organ, to which English organists and organ-builders tenaciously clung, was fatal to the proper rendering of compositions written for C organs.

Two events greatly furthered the cause of Bach's organ music in England. First, the introduction of the CC compass, which was largely due to the advocacy of Dr. Gauntlett. One of the earliest CC instruments was Hill's organ in St. Peter's, Cornhill. Secondly, the visits to London of Mendelssohn, whose zeal for Bach in the great Cantor's own country is so well known. In spite of much opposition Mendelssohn revived the "St. Matthew" Passion in Berlin, in 1829, exactly one hundred years after it had been produced at Leipzig. Bach suffered shameful neglect in Germany. It will hardly be credited that not a note of his music was heard at the famous Leipzig Gewandhaus Concerts till Mendelssohn assumed the directorship in 1835.

An interesting reference to Mendelssohn's playing of Bach's organ music is contained in the following extract from a letter written by Dr. Gauntlett to Miss Elizabeth Mounsey, formerly organist of St. Peter's, Cornhill, who retains such pleasant recollections of Mendelssohn's organ performances there in 1840 and 1842. Gauntlett, writing on January 23, 1875, says:

We knew the six Grand Fugues and the Exercises. But what Mendelssohn did was this: He brought out what Marx called the "not well-known" Pedal organ music. He was the first to play the G minor, the D major, the E major, and the short E minor, of which he gave a copy to Novello, who printed it with a note. And he taught us how to play the *slow* fugue, for Adams had played all fugues fast. I recollect Mendelssohn's saying: "Your organists think Bach did not write a slow fugue for the organ."

In 1832 Mendelssohn paid his second visit to London, when he was for a time the guest of Thomas Attwood—"dear old Mr. Attwood," as he affectionately called him—at his villa, Beulah Hill, Norwood.\* One Sunday morning during Mendelssohn's visit, Attwood wrote the following hurried note to his friend, Vincent Novello, then residing at Frith Street, Soho:

"Sunday, May 27 [1832], 8 o'clock.

"Dear Novello, — Mendelssohn has just rec<sup>d</sup>. some Manuscripts of Sebastian Bach, which he purposes trying this Morn<sup>g</sup>:. Hope you will meet him—11 o'clock.

"Yours truly,

"THOS. ATTWOOD."

The place of meeting was St. Paul's Cathedral, where Attwood was then organist. Here and elsewhere Mendelssohn played, from memory, his favourite Organ Fugue by Bach—the "little E minor." Novello also took a fancy to it, and asked Mendelssohn for a copy.

In reply to this request Mendelssohn wrote to Novello (in English) as follows:

As soon as I have a free moment, I will try to write for you the Fugue in E [minor]; but I cannot promise whether I shall succeed, as I fear I do not recollect exactly the distribution of parts in some passages. However, I will try it, and if I do not recollect it, get you a copy from Germany.

Novello did not receive the transcript from Mendelssohn till the following year (1833). He was then issuing his "Select Organ Pieces," and, as usual, was keenly eager for novelties. He lost no time in publishing the "little E minor," which Mendelssohn had procured for him in MS. After a good deal of research, I am able to state the interesting fact that this well-beloved Fugue of Bach's was *first printed and published in England*. To the house of Novello doth this honour belong.

The Prelude and Fugue is to be found in No. 42 of Novello's "Select Organ Pieces," which are still on sale. As it greatly differs from the other printed versions, students will enjoy making their own comparisons. At the beginning, Novello states: "From a MS. never before published"; and at the end: "For originality of subject, masterly treatment of it, refined taste, and pathetic expression, this exquisite Fugue has probably never been exceeded, even by Sebastian Bach himself.—V. N." A foot-note by Novello, at the end of the first page, is too interesting not to be quoted in full:

For this extremely rare specimen of Sebastian Bach's extraordinary musical genius, the Editor is indebted to the obliging politeness of his kind friend Mendelssohn Bartholdy, who frequently played it to him, *from memory*, at the time when there was no copy of the manuscript to be obtained in England. During his visit to Germany this year (1833), Mr. Mendelssohn was so kind as to procure a copy, and very obligingly allowed a transcript of it to be made for the Editor of this work, who had so often expressed his admiration of the composition. The writer of the present note gladly avails himself of this opportunity of expressing his best acknowledgments to a gentleman whom he considers one of the greatest ornaments of the musical art in the present age, for this as well as for other gratifying proofs of his liberal and friendly sentiments towards him.

In 1836 Messrs. Coventry and Hollier began to issue Bach's Organ Fugues, with the following title:

John Sebastian Bach's GRAND STUDIES for the organ, consisting of Preludes, Fugues, Toccatas, and Fantasias never before published in this country. These Studies may be played on the Piano Forte by one or two performers.

A separate part for the Double Bass, or Violoncello, arranged from the Pedale by Signor Dragonetti, is added to this edition.

These "Studies," which were reprints of foreign editions, are now included in Messrs. Novello's catalogue. It has been said that they were edited by Mendelssohn, but there is no evidence of this. Nos. 2 and 7 were, however, subsequently re-engraved (before they passed into Messrs. Novello's hands) with the suspicious superscription "*arranged by*

\* A photograph of Attwood's house at Norwood, together with an account of Mendelssohn's visits there, will be found in "The Musical Haunts of London," by F. G. Edwards (J. Curwen and Sons).



Mendelssohn"; but whatever his faults, Mendelssohn was too great an artist to tamper with Bach.

One interesting feature of this edition is (on the authority of the *Musical Library*, April, 1836) that it was issued "at the expense and risk of Signor Dragonetti," the great double-bass player. The predilection of an Italian contrabassist for the music of Bach is not at first sight very apparent; but in this case it is more than probable that Dragonetti's "expense and risk" were not wholly disinterested. Dragonetti looked at these matchless productions of Bach's genius with the eyes of a virtuoso. He could see that the pedal part would furnish him with fine opportunities for the display of his great executive skill upon his huge instrument. Dragonetti frequently played the "Studies," as they were called, at the Classical Concerts and elsewhere, *à duetto* with the pianoforte, and always with great acceptance. The pianist played the manual portion, while "Old Dragonetti" double-bassed the pedal part. How the old fellow would revel in playing the great semiquaver Fugue in D!

The pedal part of these "Studies"—which is published separately—was specially arranged (or deranged) by Dragonetti, whereby the pedal passages were brought within the compass of his three-stringed double-bass, whose lowest note was G. This double-bass part is highly interesting in regard to Dragonetti's minute and original phrasing of Bach's pedal passages; it also furnishes some choice examples for the "History of musical tinkering," whenever that portly tome comes to be written. The following specimen of the phrasing and the "tinkering" is from the Fugue in D, bar 7 from the end (the notes in the second example sound an octave lower than they are written)—



The above as arranged by DRAGONETTI.



Moscheles introduced two of Bach's Clavier works into England. At his Concert of May 11, 1836, he played the D minor Clavier Concerto; and at that in the following year (May 30, 1837) the Triple Concerto was performed by Thalberg, Benedict, and the Concert-giver. Moscheles favoured re-scoring and additional accompaniments. The *Musical World* records:

The orchestral accompaniments [to the Triple Concerto] were re-scored for the occasion by Mr. Moscheles, and the wind instrument parts (the whole written in masterly keeping with the genius and character of the music) were entirely by Mr. Moscheles.

At the Birmingham Musical Festival, Bach's name first appeared in the programme of 1837, when the duet and chorus, "My Saviour Jesus now is taken," from the "St. Matthew"

Passion, was sung. Tradition says that the performance was vile. "The duet from Bach's 'Passion,'" said the *Birmingham Gazette*, "is a laboured production, unvocal and unfit for the words; and the singers evidently felt it so." Mr. Andrew Deakin informs me that the inclusion of this Bach excerpt in the programme was due to the insistence of Mendelssohn, who conducted his "St. Paul" and who played the "St. Ann's" Fugue at this Festival. Writing to his mother shortly before the event, Mendelssohn said:

Ask Fanny, dear mother, what she says to my intention of playing Bach's Organ Prelude in E flat major at Birmingham, and the Fugue at the end of the same book. I suspect she will disapprove of this, and yet I think I am right. I have an idea that this very Prelude will be peculiarly acceptable to the English, and you can play both Prelude and Fugue *piano* and *pianissimo*, and also bring out the full power of the organ. Faith! I can tell you it is no stupid composition.

The aristocratic Directors of the Ancient Concerts did not introduce any of Bach's music into their programmes until nearly ninety years after his death. However, they were well within their rule that "no music composed within the previous *twenty* years should be performed." At the Ancient Concert of April 25, 1838, Nos. 1, 2, and 11 of Bach's "Magnificat," "well scored by Mr. Kearns," were sung, upon the insistence of Lord Burghersh, the director of the evening. The production of a portion of the "Magnificat" appears to have produced "an immense sensation" amongst Lord Burghersh's brother directors, so much so that his Grace the Archbishop of York was induced "to adorn the programme of the seventh concert (May 23, 1838) with a Selection from the High Mass in B minor," for the first time in England. This "Selection from a Service," as the Mass was designated in the programme, consisted of the "Gloria," "Qui sedes," and "Quoniam tu solus." The performance, which seems to have been execrable, was somewhat after the manner of Haydn's "Farewell" Symphony. The *Musical World* thus records it:

The chorus is accompanied, we believe, by three obligati trumpets, the alto tromba extending to E [D] in alt. This part of course Mr. Harper could not play, nor indeed could anybody, with the instrument now in use in our orchestras. The aria "Qui sedes" has an obligato accompaniment for the tenoroon or oboe d'amore, an instrument which extended below [sic] the Corno Inglese. This Mr. Grattan Cooke attempted on the common oboe, and of course stopped at the very outset of his exertions. The bass solo, "Quoniam tu solus," is accompanied by a corno [da caccia] and two fagotti. The passages for the horn were next to impracticable, and Mr. Denman was furnished with a fagotti part which appeared greatly incorrect. Of course the selection was slaughtered, the soli players retiring in dismay, and leaving Mr. Knyvett to play their parts on the organ, which he did most manfully, after the fashion of the men of the last generation, "Solo on the Cornet stop."

There were ample opportunities for becoming acquainted with Bach's music so far as its publication in England and the importation of foreign editions were concerned. Shortly after

the issue of Coventry and Hollier's "Studies," another and more extended series of the organ works, edited by Gauntlett, was begun to be published in 1838 by Lonsdale. Its title is:

Choral and Instrumental Fugues of JOHN SEBASTIAN BACH, in continuation of his forty-eight preludes and fugues, arranged from his masses, litanies, oratorios, and exercises, and inscribed to George Gwilt, Esq., F.S.A., F.R.A.S., by HENRY JOHN GAUNTLETT.

This edition, which ran to fifty-four numbers, is folio in size, and nearly all the Fugues (including the great G minor) are printed on two staves, greatly to the sacrifice of clearness. This and Coventry's edition of the organ works both preceded that of Peters (edited by Griepenkerl), which was not commenced till 1844. The Press gave most appreciative reviews of the various Bach publications. Many of these are of great interest at this distance of time, and only the exigencies of space have prevented me from quoting some extracts. In one number of the *Musical World* (April 19, 1838), no less than thirty different publications of Bach's are reviewed! The style of the writer may be judged by two sentences: "Blessed was the thought, and ever-to-be-remembered the hour, when those good men MM. Breitkopf and Härtel determined to sell off their superabundant stock and lighten the groaning shelves of their ample warehouse! Then were brought to light the noble pedal Fugues which M. Marx has edited under the title *J. S. Bach's Noch wenig bekannte Orgel Compositionen*." In 1838 Lonsdale announced an edition of the six Motets, edited by W. H. Kearns, and the English text by Gauntlett; but the project was never carried out. In the same year the foreign edition of the great B minor Mass was also announced to be issued "by subscription," at the moderate price of twenty-four shillings for the full score. It may perhaps not be generally known that the B minor Mass was rehearsed by the Sacred Harmonic Society in 1840, but no performance of the work was ever given under its auspices.

Since the issue of the last instalment of this article, I have discovered an English-printed edition (oblong folio) of the "Forty-eight," but with a French title, which seems to have entirely escaped notice. The title-page reads:

*Preludes et Fugues pour le Forte-Piano, dans tous les tons, tant majeurs que mineurs, par J. SEB. BACH, dédiés Au Conservatoire de Musique, par l'Éditeur. I. Partie, Contenant 12 Preludes et 12 Fugues. Pr. 8s. Londres, Imprimés par Broderip et Wilkinson, 13, Haymarket.*

The London Directories show that Longman and Broderip were in business only between 1799 and 1808; therefore this London edition is really earlier than Wesley's. Part II. here appears as Part I. This, together with internal evidence, points to its being merely a reprint of Simrock's first edition (1800), which was dedicated to the Paris Conservatoire.

I am indebted to Mr. W. H. Cummings for

kindly pointing out an error in the first instalment of this article (September issue, p. 585). Mr. Cummings says that Bach did not engrave the "Art of Fugue." My information was derived from the article "Bach," by Herr A. Maczewski, in the "Dictionary of Music and Musicians," i., 117*a*.

F. G. E.

(To be continued.)

#### FROM MY STUDY.

THE hand-writing of two famous musicians is herewith displayed in *fac-simile*. Looking at it, the student of caligraphy would not associate either writer with the popinjay who came mincingly to Hotspur about his prisoners. The marks of strong, firm, resolute men are here, and we should say, even if we did not know, that both have forced their way to the front by unflinching endeavour. I may now state that this series of reproductions will close next month with the *fac-simile* signature of Charles Gounod and of all who were prominently associated with him in the production of "Redemption" at Birmingham in 1882.

A peculiar species of humour was considered "up to date" in the "thirties" and early "forties," and may now be read—necessarily with wonder; perhaps, with some contempt—in the third-rate literature of that departed time. The note of the age was levity; the most serious things were turned to ridicule for the amusement of a generation which had not forgotten the Regency, and still cherished the Regency's remarkable ideas of what constituted a smart fellow. Many of the comic writers of that era were not sufficiently sure of their witticisms to let them go forth unmarked. They resembled the schoolboy who, having done his utmost to limn a certain horned beast, thought it necessary to assist identification by writing, "This is a cow," underneath. Working to the same desirable end, these writers pointed their jokes with italics that the existence of a joke might not be overlooked. The plan, it is possible, served a useful purpose by stimulating mental exercise with a view to discover what plain Roman type would never have suggested.

The great movement in favour of musical education for the people which came in with the "forties" did not escape the attention of contemporary *farceurs*. They pounced upon it as, now-a-days, a Society journalist welcomes a fresh bit of scandal, and a survival of their efforts is before me in the shape of a brochure, entitled "Music for the Million, or Singing made Easy, by Dick Crotchett, Mus. Doc., and Member of the Philharmonic Society of Exeter Hall." The spontaneous and sparkling humour of the title-page prepares us for what lies beyond—that is to say, a very elementary book of instruction (?) illustrated by comic cuts and tempered, not by epigrams so much as by puns. I turn to Chapter I. "Music and

singing," says the learned yet sprightly author, "are two sciences. The first is properly the science of (here the graphic illustrator supplies a fiddle and two D's. 'Fiddle-de-de!' we exclaim, and read on, avidly) and should be introduced with a bow and a scrape (here the figure of a road-scraper). The second is the science of bubble and squeak, or open-mouthed philosophy, and is now considered to be a

babyhood illustrate the fact. We are, then, justified in tracing it to the first baby. Hence vocal is more ancient than instrumental music. The former appears when infants first get *tongue*, and the latter—i.e., the coral and bells, soon follow as the pretty dears get *teeth*. The first dog that bayed the moon; the first owl that screeched at it; the first Dutch nightingale that croaked in a fen, were

## Trio (F. moll.)



Gian Giuseppe Benelli. ov

Al male' uponi' noe  
napsal

Londy'a  
78  $\frac{22}{3}$  84.

Antonella Trovati

roaring trade, and is consequently followed by all who can raise the wind to make the bellows (here a bull in doublet and hose, with wide-open mouth). Music is an art as well as a science, and, by virtue of it, in ancient times, men made the rocks more rocky; which are said to have danced an Irish jig from Athens to Corinth. While, in our modern times, it is taught to paupers, to make water-gruel palatable, and save salt. The origin of music is by no means obscure; the earliest squalls of

some of the earliest vocalists. As time advanced, tea-kettles began to sing, and even before this period instrumental music began. In the first dry wheel that squeaked on an axle may be seen the earliest union of music and drawing. In the first humming-top may be traced the origin of humming, carried out with such great effect in the Hulla baloo system." Observe that our author does not italicise Hulla baloo. He is quite sure the point of that will not be missed.

Most undoubtedly a little of this goes a long way, but I must quote one or two of the remarks in which this mirth-moving author is most happy: "A semi-quaver rest has two crooks, and a demi-semiquaver three crooks. Thus music is to be learned by *hook* and by *crook*." "A major key is commonly called a *sharp* key; they are numerous in a merry key, where majors are as plentiful as blackberries." "The natural major key is 'I'll serve you out, you spalpeen.' The natural minor is 'Oh! pray sir, don't, I'll be a good boy another time.'" "A pause in music is marked thus (sign given) and shows the note may be longer at pleasure. As it is sometimes the case that young ladies pause much too long between their lessons, we add to this *paws* a *claws* that this is not the way to learn music." So Dr. Dick Crotchet prattles on, as content with himself and his humours as we are to leave both. There are pen-and-ink comedians now-a-days, but these are scarcely so child-like and bland as the writer of "Music for the Million." Some of them, indeed, are humorous without knowing it; whose objective is not mirth, but who provoke it all the same.

and sentiment, and will for ever bid defiance to the most powerful strains of Virgil or Homer, though they may give way in time to the batteries of Euclid or Archimedes." It follows that in trusting to a critic we may be in danger from his vanity, negligence, or fallibility, but also from "a thousand extrinsic and accidental causes, from everything which can excite kindness or malevolence, veneration or contempt."

The Doctor declares, further, that critics, as well as the rest of mankind, are often misled by interest. He points to Dryden and Addison as examples; the one having written criticism only to recommend the work upon which he then happened to be engaged; the other having denied the expediency of "poetical justice" because his own Cato was condemned to perish in a good cause. One prejudice the sage deals with gently. It is that which, when criticism is written to gratify malignity, goes to the other extreme, "enforcing civility and decency, recommending to critics the proper diffidence of themselves and inculcating the veneration due to celebrated names." Here Johnson becomes himself an example, along with Dryden and



*How Richter.*

Dr. Johnson may be studied with advantage by critical men, and we are all critics more or less, in some fashion or other. "But," some may say, "the Fleet Street sage was by no means impeccable as a critic himself. How can the blind lead the blind?" "True, but among the blind the one-eyed man is a king, and I think that Dr. Johnson had, at any rate, a single optic. Here is a weighty utterance: "The beauties of writing have been observed to be often such as cannot, in the present state of human knowledge, be evinced by evidence, or drawn out by demonstrations; they are, therefore, wholly subject to the imagination, and do not force their effects upon a mind pre-occupied by unfavourable sentiments, nor overcome the counter-action of a false principle, or of a stubborn partiality." This may be said of music with even greater force than of literature. You may, the Doctor goes on to assert, convince a man against his will, though the task is hard, but you cannot please him against his will. He emphasises the distinction thus: "Interest and passion will hold out long against the closest siege of diagrams and syllogisms, but they are absolutely impregnable to imagery

Addison. As a critic he was neither diffident nor venerative, wherefore, though he does not repudiate those virtues, he proceeds to assail their possessors as either modest because they are timorous or lavish of praise because hoping to be repaid. Truly, the Doctor had only one eye.

Johnson would be tender to critics who, attacking no truth essential to human happiness, simply betray their own ignorance or dulness. "I should think it cruelty to crush an insect who had provoked me only by buzzing in my ear, and would not willingly interrupt the dream of harmless stupidity, or destroy the jest which makes its author laugh." Nevertheless, the man who writes becomes a general challenger and must look to have his glove picked up. But past authors and their works may be "gone for" without restraint or compunction. They are open to assault even from men who are only brave enough to kick a dead lion. But while proclaiming liberty of attack, he has a warning for the attacker. "The critic is, undoubtedly, at full liberty to exercise the strictest severity, *since he endangers only his own fame*, and, like Æneas, when he drew his sword in



the infernal regions, encounters phantoms *which cannot be wounded.*" After recalling the dictum of Addison that a true critic points out beauties rather than faults, the Doctor sums up thus: "But it is rather natural to a man of learning and genius to apply himself chiefly to the study of writers who have more beauties than faults to be displayed, for the duty of criticism is neither to depreciate nor dignify by partial representations, but to hold out the light of reason, whatever it may discover, and to promulgate the determinations of truth, whatever she may dictate." Ah me! who can attain unto these things? We are all miserable sinners, and have much need to be patient and forgiving one with another.

X.

## RICHARD WAGNER'S METHODS.

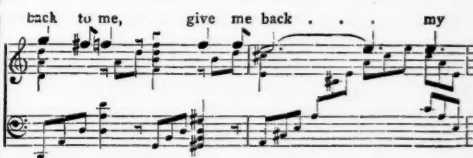
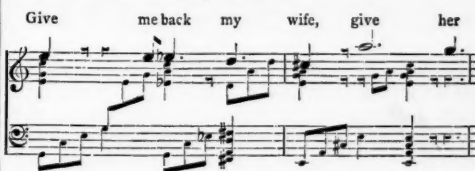
## II.

## HIS HARMONY.

At the time when Wagner commenced his career musicians were just waking up to the emotional value of unprepared discords. Harmony, up to the time of Beethoven's death, had been considered as a valuable means of expression, but one to be used with much restraint. I remember as a boy being much amused when my teachers (who, like all English musicians then, were about fifty years behind the times) implored me to only use the last inversion of the *German sixth* on very special occasions, as it was the *ne plus ultra* of harmonic resource. All the chords and progressions which had been considered exceptional became, in the hands of Chopin, Schumann, and Liszt, quite normal, and formed the most striking feature in the so-called Romantic movement. It was long, however, ere the public ear would acquiesce in these startling innovations—in fact, modern harmony is still caviare to the general. But it should be held in mind that no one man's genius caused the revolution in harmony that took place after the death of Beethoven. Abt Vogler was responsible for much, his pupils Weber and Meyerbeer for more, Chopin and Schumann for most; but it was a movement of the age, and Liszt and Wagner seized upon the new ideas with avidity.

Now Wagner began by being as clumsy in harmony as he was stiff in melody. In his earlier works may be found progressions—especially of concords, this being where the beginner always fails—little short of barbarous. But of course in dramatic music much may be permitted that in abstract music would be unpardonable. Boito, Mascagni, and Bruneau even in the present day sometimes set our teeth on edge, but find apologists. Some of Wagner's early crudities occur from a genuine anxiety to avoid the commonplace and achieve dramatic strength; others, one must own, are the result of a not completely developed ear.

In "The Fairies" occurs a typical specimen of the former case: it is where he is striving for a climax to his "popular number," the song with which *Arindal* re-animates his statue-bride. After avoiding a close in C major at the end of his melody, he goes on and modulates into A in this clumsy fashion—



following this by a bar of common chord of E, one of B, one of F sharp, one of C sharp, one of G sharp, and then breaks off as the statue becomes alive. A bosom of flint could not stand it!

Here is another crudity which disfigures the melodious Introduction to Act II. of "Rienzi"—



One of the first things Wagner's intelligence showed him was the importance of continuity in dramatic music. Operas had hitherto been a collection of more or less interesting detached pieces; he was to revert to the procedure of Peri and Monteverde, the inventors of the music-drama, and to produce a declaimed drama accompanied by an unbroken stream of music. But how to make music which should appeal as such to the unlearned if the immortal landmarks of cadence and pause were foregone? This was a gigantic difficulty, which only he has ever satisfactorily solved.

Even my least technical readers will, on playing the following two progressions of chords on the pianoforte—



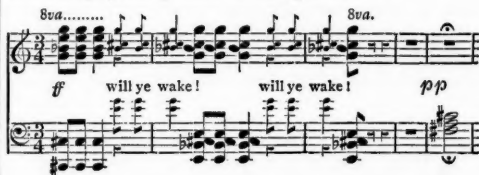
recognise the fact that they almost invariably form the concluding harmonies of a tune, and that without these there is (for them, the untechnical) no tune worth calling one, only a portion of a tune. Recognition of this fact is the first step in musical composition, and the high-class composer does, in fact, deal far more largely with half-tunes than with whole tunes. And for this very reason an opera—a mere string of complete tunes—was regarded by composers as a puerile form of art when compared to a symphony, in which a few ideas are developed and built up into extended movements—a procedure seldom possible in dramatic work.

If we take even so modern a work as Gounod's "Faust" we shall find the number of emphatic cadences (accompanied by the above harmonies) very large indeed. And if we look through Wagner's works we shall find the most striking feature is the gradual and successful elimination of just those harmonies, until, on reaching the "Tristan" period, they have disappeared entirely. Even in "Lohengrin," which contains such a number of short complete tunes, the full cadences are remarkably few, mostly being avoided and bridged over with extraordinary ingenuity. But in "Tristan" we never even feel that they are avoided; the composer has at last conquered his difficulty entirely and the music has become perfectly elastic, so to speak. Thus the famous Prelude glides and melts along in this style—



for 112 bars, in which are no less than 190 changes of harmony without one tonic common chord, hovering between A minor and C major without confirming either key, and by this very means attaining absolute continuity and a glowing, passionate, amorous character never before displayed in music.

Wagner early recognised the immense dramatic power which harmony possesses. One instance in the "Flying Dutchman" must not be passed over; it is in the third Act, where the Norwegian sailors are carousing in port and challenge the unseen crew of the gloomy Dutch ship to join them. Their hail is followed by a dead silence and then a ghastly chord on three trombones. It is merely a common chord of F sharp minor, but the effect is blood-curdling; the discords preceding it sounding quite genial in comparison—



Again, what a beautiful point is that in the second Act of "Lohengrin" when the sinister duet in F sharp minor between *Frederick* and *Ortrud* is broken in upon by the appearance of *Elsa* at the window and a sudden modulation to B flat major is made. The contrast is made intense by the muted strings *tremolo* and low down giving place to sustained harmony high up on wind instruments. Another exquisite contrast in the same work is in Act III., after the nuptial chorus. As the voices die away on their phrase in B flat and the door closes, leaving the happy pair alone, the muted strings, long silent, steal sweetly in and change the key as remotely as possible—to E major—



"Lohengrin" abounds in splendid contrasts of tone-colour, each character being individualised by a particular instrument. In the later works many of the "leading motives" out of which the music is built up are melodic phrases of great power, but many others are powerful and novel harmonic progressions. Others again are mere rhythmic figures. This of course renders practicable many complex combinations. Thus, in the Trilogy, the motive of *Erda*, goddess of earth—



the noble progression of chords on the brass given to *Wotan the Wanderer*—



and the figure descriptive of riding (used in the "Walkürenritt")—



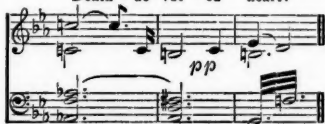
are all happily combined in the Prelude to Act III. of "*Siegfried*," where *Odin* rides down from heaven to consult *Erda*, and many similar examples might be quoted. Here are one or two of the striking progressions which the composer has turned to great dramatic account—

"Tristan."—Act I.

Death - de - vot - ed head! . . .



Death - de - vot - ed heart!



"Parsifal."—Motive of Divine mercy.



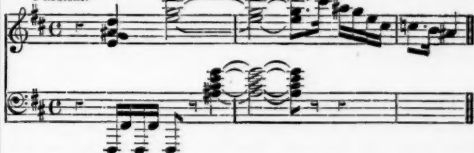
As Wagner sought for a perpetual increase in his powers of expression, it naturally came about that in his later works the harmony grew so extreme as to repel many really cultured ears. Chords of a harshness so intense that ordinary musicians dare not employ them at all became his ordinary language; such as, for instance, the chord of eleventh with the third (or chord of major seventh)—

"Götterdämmerung."—Act II.



and the chord of thirteenth, with as many as six of its seven notes present—

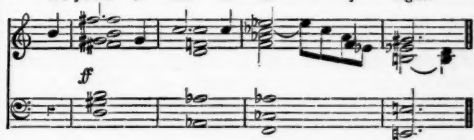
"Parsifal."



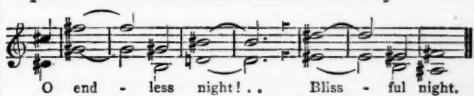
Progressions of the strangest kind, too, are employed, not for special dramatic emphasis, but as the general texture of his music. It is only fair to say that many passages, like the Prelude to the third Act of "*Parsifal*" and the music of the change of scene in the same, which are absolutely appalling when played on the pianoforte, have an entirely different effect in the orchestra; but, personally, I have never been able to reconcile my ear to this passage in the great love-duet of "*Tristan*," especially when it follows the exquisite phrase in G flat—

TRISTAN.

We yearn to hie to ho - ly night.



As to the movement (usually omitted) in B major, where the voices sing this same phrase in parts—one dares not call it harmony—



If anyone can accept this as music it is hard to say what should be rejected. For surely the sentiment of the situation does not require such extreme methods as this? In *Isolde's* despairing outburst over her dead lover in the third Act a far greater intensity of feeling is portrayed by much less extravagant means. This passage has always appeared to me one of the most truly heartrending expressions of despair ever penned by Wagner—



and with this exquisite specimen of his art, to which, despite its novelty, the most old-fashioned puritan could take no exception, I will conclude my slight survey of Richard Wagner's harmony. F. C.

THE pronounced success of the recent series of Mr. Newman's Promenade Concerts at the Queen's Hall may be said to mark a distinct step in the popular appreciation of orchestral music of the highest class, and there can be no doubt but that the taste will become still more widespread by the continuance of these performances on Saturday evenings. It is always interesting to trace the influences which have produced a definite result in art, and the causes which have led to the present favour that orchestral music now enjoys are not difficult to discover. The first impetus may be said to have been given by the multiplication of amateur orchestral societies, which for many years past have steadily increased in efficiency and numbers. These bodies have been largely recruited from the numerous schools of music, which afford opportunities for tuition at low fees. Numbers of those pupils also at these institutions who have failed to attain a prominent professional position have drifted into theatre orchestras and the like, and have raised the standard of performance in a marked manner, thus indirectly contributing to the cultivation of better taste. Another important factor has been the long series of Orchestral Concerts given by Mr. Newman on Sunday afternoons at the Queen's Hall, under the direction of Mr. Randegger. These performances have undoubtedly helped to form audiences for the recent Promenade Concerts, and in measurable degree have enabled Symphonies to be introduced with success on popular nights. During the six weeks' season there have been played at these performances eight Symphonies, thirty-five Overtures, eight Concertos, and some 130 miscellaneous pieces, the majority of the last-named possessing great musical interest. That such programmes and their excellent renderings, under the talented direction of Mr. Henry J. Wood, should have met with such widespread appreciation is genuine cause for satisfaction; and Mr. Newman, in securing the success of these Concerts, has rendered a service to the art which well deserves recognition.

THE recently issued annual volume of the Musical Association, in common with the reports of the proceedings of preceding years, contains much that is suggestive of thought to all who interest themselves in the progress and development of musical art. Although the number of members has been largely increased of late, it is greatly to be desired that the benefits conferred by the Association should be still more widely recognised. The social half-hour previous to the reading of the papers at the monthly assemblies provides excellent opportunity for meeting fellow-workers in the art, and for introductions that are always useful and sometimes prove valuable. The discussions on the subject of the afternoon, although in most cases brief, are instructive, and often call forth remarks from some acknowledged authority on music. The value of the present volume is much increased by a paper from Sir John Stainer on a fifteenth century MS. book of vocal music in the Bodleian Library at Oxford. The clear explanation of the *musica ficta* and certain complex and peculiar methods of notation practised by our forefathers will doubtless be welcomed by many, as much as the

presentation to the members of the musical illustrations which accompanied the paper. Another lecture of great antiquarian interest is "A brief survey of the dances popular in England during the eighteenth century," contributed by Mr. F. Cunningham Woods. All students and lovers of music may profit by the reading of Dr. Sawyer's discourse on "The tendencies of modern harmony," "The tendencies of the operatic stage in the nineteenth century," by Mr. Albert Visetti, and "Tendencies of form as shown in the most modern compositions," by Dr. Charles Maclean. Other papers dealing with "The treatment of music by novelists," by Mr. T. L. Southgate, and "The Bardi Coterie," by Mrs. J. M. E. Brownlow, contain much interesting matter. The attention given to examination of the present state of the art indicates healthy sympathy with modern progress, and speaks well for the vitality of the Association, and the volume testifies to the accomplishment of good work which well merits recognition and support.

THE "highly interesting discovery" (as indeed it would have been) of a hitherto unknown composition by Richard Wagner, which has been so confidently announced in the Press, turns out, as was but too probable, to have been no such thing. The announcement, when first briefly made, raised a hope that it might refer to one of the three missing numbers of the music to Goethe's "Faust," for which drama Wagner, prior to "Rienzi," wrote nine numbers in all, six of which are preserved in the archives at Bayreuth. As a matter of fact, however, the "Second Concert-Overture," which Dr. Hegar, the well-known Zurich conductor, discovered in Wagner's handwriting, written on the back of the leaves of some orchestral parts of one of the master's known compositions, is none other than the one in G major, originally performed at Leipzig in 1832, and since at Bayreuth, in 1873, and again, in 1877, at Berlin.

ON the other hand, a genuine find has just been made of two previously quite unknown compositions by Beethoven in the Library of the Teutonic Brotherhood, at Troppau. While examining one of the presses of the Institution, the librarian, brother Eugen, laid his hand upon the complete scores, in Beethoven's writing, of two marches, dedicated to the Archduke Anton Victor, grand master of the Order from 1804 to 1835. One of the marches was written in 1809, and the other in the following year, "am 31. des Sommermonats, 1810," in Baden, near Vienna. There can be no doubt whatever in the matter, the scores being autographs throughout and bearing the signature of Beethoven on the title-pages.

BEETHOVEN's musical picture of the Battle of Vittoria was recently on exhibition at the Promenade Concerts. The great admiral, whose monument last month was the cynosure of all eyes, also had one, if not more, of his victories described in music. At the beginning of this century battle pictures were indeed by no means rare. A sonata was written entitled "The Battle of Trafalgar," sonata for the pianoforte descriptive of "that Glorious Event and Signal Victory achieved (sic) by the revered Lord Viscount Nelson." The title-page informs us that the music was written by the author of the "Siege of Valenciennes," another sonata, from the title-page of which, however, the author modestly withholds his name. The "Trafalgar" Sonata consists of a series of short movements, the first of which depicts the rising sun. Nelson "cruising off



Cadiz," judging from the music, must have been in happy vein; the author, while composing, was certainly as heedless of rules as the admiral, while fighting, of danger. Schubert, it has been said, could have even set an inn bill to music, and our author seems to have been nothing daunted by such an unpoetical superscription as "Sailors caryng (*sic*) up their Hammocks." Two bars are devoted to the death of the Hero of Trafalgar; over them is written, "Lord Nelson shot." The consecutive fifths might be considered to have dramatic meaning, but for the unfortunate fact that the composer in other parts of the sonata shows that his technical training was far from strong. Beethoven's name, as stated above, is associated with that of Wellington; the name of another illustrious composer is also connected with that of Nelson. Haydn, on hearing of the news of the victory of Aboukir, is said to have introduced a trumpet-call of victory into the Benedictus of his Mass in D minor, hence called the "Nelson" Mass.

RICHARD STRAUSS's new, but still unpublished, symphonic poem, "Thus spake Zarathustra," was somewhat jocosely handled in what might, perhaps, fairly be regarded as a "guess programme," contained in a German paper, which, as far as translation would allow, was reproduced in the last issue of THE MUSICAL TIMES. That Herr Strauss has himself provoked "guessing" is apparent from the fact that, on being asked by Dr. Wüllner, who was the first to perform his "Till Eulenspiegels lustige Streiche"—viz., at a Gürzenich Concert at Cologne, on November 5, 1895—for a short explanatory programme of the poetical intent of this extraordinarily humorous work, the composer replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice and might even give rise to offence. Let me leave it, therefore, to my hearers to 'crack the hard nut' which the Rogue has provided for them." Many guessers, who had both the story and the music of "Eulenspiegel" in their hands, came forward to try their skill, but probably no two guessed alike.

UNTIL we have seen the music of Strauss's new work we have no intention of guessing at its poetic intent beyond surmising that its heading, "Thus spake Zarathustra," which he has adopted from Friedrich Nietzsche's prose-poem bearing the same title, and which has been explained to mean "Thus spake Nietzsche," might be taken by analogy as the equivalent of "Thus spake Strauss." We are, however, in the happy position of being able to furnish an English version of the preface to Herr Strauss's new work in advance of its publication. This consists of the first few opening sentences of Nietzsche's wondrous prose-poem "Also sprach Zarathustra." It runs as follows:—

When Zarathustra was thirty years old, he left his home and his country's lake, and went into the mountains. There, communing with his soul, he enjoyed his solitude, and did not tire of it for ten years. But at last his heart changed—one morning he rose with the dawn, stood before the Sun and addressed him in the following words:—

"Thou mighty Star! What were Thy happiness hadst Thou not those to whom Thou givest light? For ten years Thou camest to me here in this cavern: Thou wouldst have tired of Thy light and of Thy journey but for me, my eagle, and my serpent. But we waited for Thee every morning, took from Thine abundance, and blessed Thee for it!

"Look! I am weary of my wisdom, like the bee who has gathered too much honey; I need hands, which will distribute it.

"I desire to give away and to distribute, until the wise amongst mankind once more enjoy their folly, and the poor their riches.

"For that I must descend below: as Thou dost at even, when Thou disappearest behind the sea and takest light to those in the lower regions, Thou resplendent Star!

"I must, like Thee, descend, as men say, to those to whom I would go.

"So bless Thou me, Thou peaceful Eye, that can regard without envy a too great happiness! Bless the cup, which will overflow, that the water may flow golden from it, and carry everywhere the reflected splendour of Thy joy! Look! this cup desires to be emptied again, and Zarathustra desires to become man again!"

Thus began Zarathustra's down-going.

These lofty words, addressed by a Fire-worshipper to the Sun, call for a *grandiose* style of music. We await with impatience an opportunity of judging to what extent Herr Strauss has been inspired by them.

WE have received a communication from the secretary of the Gentlemen's Concerts, Manchester, from which we learn with pleasure that the prosperity of the enterprise is much greater than many have thought. We are informed that the Society is not only "free from debt," but "financially prosperous"; and that among the artists engaged for the forthcoming season are Lady Hallé, Mesdames Albani, Palliser, and Fanny Davies, and Messrs. Joachim, Edward Lloyd, Eugene d'Albert, and L. Borwick. As the Gentlemen's Concerts rank among the oldest musical associations in the country, and are carried on for artistic and not commercial reasons, the satisfactory state of things here placed on record should gladden the hearts not only of music-lovers in the North of England, but of all to whom the welfare of the art is dear.

#### FACTS, RUMOURS, AND REMARKS.

AT Accrington, on September 16, the "Hallelujah" Chorus was performed, by Mr. Berry, as a concertina solo!

WHEN repairing the organ of St. Swithin's, Worcester, last month, one of Messrs. Nicholson and Co.'s workmen found a receipted bill dated 1796. From this document it appeared that Mr. G. Partridge worked, for three days and a half, at the same instrument a century ago, and charged one guinea per day; the charge for an extra man, two days and a half, being three shillings per day, while "glew at ctra" cost two shillings. Total outlay, £4 3s. If organs remained out of repair in 1796 it was not because of exorbitant demands for craftsmanship.

AN American paper thus sums up the recent Festival in Worcester, Mass.:

A summary of the Festival includes as good orchestral playing as can be heard anywhere in the world, and some of the best solo singing; a first-class pianist; a rather better than average performance of "The Messiah"; probably as good a performance of "The Golden Legend" as has ever been given in this country; a rendering of the "Stabat Mater" that is hardly to be excelled in a lifetime; a mediocre performance of "Arminius"; and, to be personal, memories of Nordica, Williams, and Campanini that should neve fade.

ACCORDING to another paper, the costume of Madame Nordica might be called, "in the vernacular of contemporary modiste poetics," a nocturne in dove colour and lemon yellow."

STATISTICS of the Festival at the English Worcester came out thus: gross receipts, £4,483 3s. 4d.; gross expenditure, £4,181 1s. 11d.; profit balance, £302 1s. 5d. The collections for the charity reached £848 4s. 10d.—a falling off from 1893 of £139 11s. 10d. The expenditure was £196 less, and the income £275 less, than three years ago. On the whole, the results are satisfactory.

SOME of our American friends are particularly sensitive, not without reason, as regards the position of their vocal compatriots in oratorio. One writes to the *American Art Journal*:

During the German opera craze at the Metropolitan Opera House some years ago, the German singers had all of the oratorio engagements, and worse examples of oratorio singing could not well be imagined. By their training in the vociferous school of the German opera, they were entirely unfitted for the noble art of singing, and in no branch was their unfitness more clearly apparent than in oratorio. Since then there has been an influx of English singers who know how to sing, and the vitiated public taste has become somewhat purified. It has been possible to attend oratorio performances with the certainty of hearing good singing in the English language. Now we are once more threatened with an invasion of foreigners in this, our domain. We have the right to protest; indeed, it is our duty to do so. There are plenty of American singers with beautiful voices who know how to sing oratorio.

I quite agree, and the writer, and those who are upon his side, should seek to make the public share their feelings and opinions. The public only are to blame. Meanwhile they may find some consolation in the fact that good American singers have an excellent market in England, where they receive a hearty welcome and no voice is raised against them.

THE cry of "America for the Americans" is just now popular among musical journals published in the States. Our esteemed contemporaries want to know why, if money is to be made out of music, Americans should not make it; and they especially complain that, whereas a foreign artist will sing for a certain sum in Europe, he demands, and obtains, much more on the other side of the Atlantic. The feeling expressed by the grumblers demands our sympathy; it is when we come to practical measures that difficulties appear.

AMERICAN musical journals appear to recognise those difficulties, since of practical measures they say nothing. It might be possible for legislative action to "protect" the American musician as it already does the American manufacturer. A prohibitive impost, levied by the Customs at ports of landing, would, of course, prevent the alien artist from entering the country. The question is whether Congress would assent to such a measure, and, if it did, whether the people would permit it to become operative.

"ANOTHER way," as Mrs. Beeton says, is to persuade the public against countenancing foreign artists; and yet another, so to raise the qualifications of the native performer as that he shall command the market. These measures, however, are more easily pointed out than carried out, and the only plan with any hope in it is to appeal to patriotism; and even that, seeing how selfish we are in our pleasures, is far from a certain remedy.

WITH the cry of "America for the Americans" comes a sectional demand, "Cincinnati for the Cincinnatians." There is a musical union in that town, and the members thereof, viewing the approach of the May Festival, have arisen and sworn that no outside performer shall play in the orchestra. They regard him as an "unjustifiable importation, reflecting on their town as a musical centre." The result is that "the Orchestra Association must either engage an entire orchestra outside the pale of the union or give up their organisation and let the Cincinnati musicians drift back into the slovenly humdrum of their old jack life." Protection to native and local interests is a dangerous game, and there is no knowing where it will stop. I doubt whether even the Cincinnati situation is its ultimate *reductio ad absurdum*.

THE *Musical Courier* tells the world that it keeps a deaf and dumb boy "who is at times sent to concerts the critics cannot listen to without the risk of incipient insanity." Happy boy! Happy critics to have such a considerate editor!

THE Gloucester Choral Society enters upon a new season with £108 in hand. It is intended shortly to perform Dr. Parry's "Judith" and Henry Smart's "Bride of Dunkerron."

ACCORDING to the *Newcastle Daily Chronicle*, the Tyne-side city and district are highly favoured in the matter of orchestral ability. Referring to a successful Concert given by the Northern Musicians' Benevolent Society, the *Chronicle* says that the orchestra comprised every available instrumentalist of adequate skill, and continues: "We do not care what English province may be cited, but the band heard last night could not easily be excelled anywhere. It was composed exclusively of local musicians, who to technical skill added the rarer quality of enthusiasm, and who, being brilliantly led and admirably guided by Mr. Beers, performed splendidly." Fortunate Newcastle! Why not organise a festival, with a local orchestra? That would be a novelty indeed.

JOSEPH BENNETT.

#### NORWICH MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

NORFOLK and Norwich held their twenty-fifth Musical Festival during the first week in October, beginning on the 6th; ending on the 9th. The general arrangements and procedure were as on previous occasions, and I need not enlarge upon them; but it may be said here that the Prince of Wales, the Duke and Duchess of York, and the Princess Louise (Marchioness of Lorne) attended both Concerts on the 7th, that being the Prince's third visit since his marriage in 1864. Unfortunately the weather was most unfavourable, and little could be done in the way of a popular reception.

The programme can be sketched without taking up much space: Tuesday, "Jephtha"; Wednesday morning, "Rose of Sharon"; evening, new Violin Concerto in D minor (F. Cliffe), Grieg's Suite ("Peer Gynt"), Parry's "Blest Pair of Sirens," and Randegger's "Fridolin"; Thursday morning, "Elijah"; evening, Mancinelli's new operatic cantata "Hero and Leander"; Friday morning, Gounod's "Redemption"; evening, "Stanford's new ballad "Pha-drig Crohoore," German's Suite in D minor, "Leonora" Overture, and the third Act of "Lohengrin." That this was an excellent programme few will deny. It was so because not a piece in it occupies a place below festival rank. Elsewhere it has happened that the evening Concerts were given over to miscellaneous selections of pieces of all sorts and sizes. Norwich declined to follow suit, and was unquestionably right in doing so. It would

be a good thing if the same course were adopted in all cases. In equipping the Festival with performers, the committee acted so as to obtain results perhaps better than the average. They provided an excellent orchestra, drawn, for the most part, from London, and having Mr. Betjemann as principal first violin. The chorus has never been a strong point at Norwich; not that its members lack skill or earnestness, but that the voices are neither rich nor sonorous. The reason why is too obscure for discussion here, but the fact is as unquestionable as, no doubt, it is unavoidable. Anyhow, while the Norwich chorus sang with spirit and correctness, it lacked quality and power. Much was done, nevertheless, upon which the members and their trainer, Dr. Hill, may deservedly be congratulated. This remark applies especially to the performance of certain works, among which, I am glad to say, were the choral novelties. For the vocal solos engagements were made with Mesdames Albani, Ella Russell, Izard, Fisk, and Sarah Berry; Messrs. Lloyd, Brophy, Ben Davies, Watkin Mills, Brockbank, and Andrew Black. These names speak for themselves.

Following a plan which has many advantages, I shall pass lightly over familiar works and their rendering, dwelling more largely upon others less known. Handel's "Jephtha" has, it may be, some pretensions to rank in the second category. Individual numbers are, I need scarcely say, exceedingly popular, but the oratorio as a whole is very rarely performed, although Arthur Sullivan, years ago, provided the "additional accompaniments" (for the inaugural performance of the "Novello Oratorio Concerts") without which Handelian masterpieces are now regarded as incomplete and negligible. Fate, to my mind, has dealt with "Jephtha" unfairly; also to my mind, the cause lies more in the story than in the music. The oratorio has a subject against which feeling revolts, while reason gladly questions its truth. It serves the musician well, no doubt, but that is not enough. We decline to have our nature harrowed that he may benefit by helping to inflict the pain. What view the Norwich public take on this point I am unable to say, knowing only that, for some reason or other, "Jephtha" drew the smallest audience of the week. The solos were sung by Miss Russell, Mrs. Fisk, Mr. Ben Davies, and Mr. Watkin Mills in a manner which I need not dwell upon; the choruses were rendered with spirit as well as just expression, and Mr. Randegger conducted admirably. It was interesting again to hear the Sullivan accompaniments, and to note the skill and good taste displayed in them. How Handel would regard those additions, could he come to life again, is another matter, involving a doubt which we are not likely to see resolved.

Norwich has a sort of semi-parental interest in "The Rose of Sharon." The Festival was kind to that work at birth, assisted the partition, and proclaimed the child a very fine bantling indeed. No wonder that it still watches the growth of "The Rose," and from time to time helps it on in a practical manner. Nothing better to this end could be devised than the performance now to be noted, and no work could more absolutely have commanded the fullest endeavour of the performers. With Madame Albani as the *Sulamite*, Mrs. Fisk as the utilitarian contralto with various small parts to play, Mr. Lloyd as the *Beloved*, and Mr. Andrew Black as *Solomon*, with the chorus in a mood of enthusiasm, and with an orchestra quietly obedient to the composer-conductor's will, the oratorio was fortunate in its interpreters and in the success of its re-hearing by the public who received it first. So far, Sir A. C. Mackenzie had every reason for satisfaction, and also with the signs and tokens that his work will live. Pity, indeed, if there were no such indications, for the music, in its beauty and masterfulness, cannot be neglected without reflecting severely upon public taste. The final number was followed by applause and compliments in profusion.

With acknowledgment of efficient performance, I pass the "Peer Gynt" music and "Blest Pair of Sirens" (the composer conducted this) to dwell for a moment upon Mr. Randegger's "Fridolin," a cantata brought out at the Birmingham Festival of 1873. The melodramatic subject, which, for all it is taken from Schiller, smacks rather strongly of the Adelphi, was put into cantata form by the late Madame Rudersdorff, who was clever enough for anything, and certainly for this. She did her work well, and,

helped by the story, secured interest which is cumulative and contrasts which are great. On his part, Mr. Randegger provided forcible, picturesque, and melodically attractive music, which should continue to win a share of public favour, at any rate from those who do not limit their patronage to what happens to be the fashion of the moment. The selection of "Fridolin" was not a mere compliment to the conductor of the Festival. Its solos were entrusted to Miss Ella Russell, Mr. Ben Davies, Mr. Andrew Black, and Mr. Watkin Mills, at whose hands they obtained justice.

"Elijah" calls for no remark, nor, for that matter, does the "Redemption," which is scarcely less familiar. These standard works, so different in character, yet so acceptable to the public, commanded their usual large audience and the customary profound attention. They were, on the whole, well performed, blemishes appearing only at wide intervals. So with the known works in the final programme, and it will be understood that the selection from "Lohengrin" enabled Madame Albani and Mr. Lloyd to make a superb success.

I come now to the novelties, and, taking them in order of performance, first to Mr. Cliffe's new Violin Concerto, expressly composed for the Festival, and finished in the Engadine during the composer's September holiday. As a writer of violin concertos, Mr. Cliffe figured in the programme much as a "dark" horse in a race. He had never attempted anything of the kind before, and nobody could tell whether he would succeed or fail, though his success as a symphonist probably led many to await events in hope. The performance of the new work, played, as to its solo, by Mr. Tivadar Nachéz, and conducted by the composer, amply justified favourable expectations. Here we have a Concerto which, for all the evidence of inexperience it affords, and despite a measure of prolixity, abounds in elevated ideas, individual expression, and the distinction which marked Mr. Cliffe's works from the first. So much appeared amid more than the drawbacks that usually handicap a novelty. Mr. Nachéz, brilliant performer though he be, was nervous; the audience showed some signs of weariness during the long cadenza provided by the soloist, and, worst of all, the usual acknowledgment paid to composer and performer was forestalled by the Royalities, who, as soon as the last chord had sounded, rose to leave. The audience rose simultaneously, and attention which should have been given to Messrs. Cliffe and Nachéz at the moment was bestowed upon the illustrious ones. This was no fault of Royalty, which had to catch its train; but it proved most unfortunate as regards the Concerto and those responsible for it. Happily, Mr. Cliffe's music will soon be heard in a better atmosphere, and the Crystal Palace may make amends for St. Andrew's Hall.

I shall hardly be expected to enter minutely upon description or criticism of Mr. Mancinelli's "Hero and Leander," especially as something has already appeared in THE MUSICAL TIMES on the subject of that work. But it must be observed that the term "operatic cantata" raises some *prima facie* doubt. A dramatic cantata we all know as combining dramatic spirit and, to some extent, action with cantata form. An operatic cantata, in so far as it goes beyond this, must depart farther from cantata, with risk of a nondescript result. "Hero and Leander" exemplifies the fact. It is not a cantata, because operatic forms preponderate; it is not quite an opera, because regard has been paid, in some measure, to the exigencies of cantata. But as it is very much more opera than cantata, the proper home of the work is the lyric stage. Only there can it be judged under fair conditions; only there may its fullest opportunity of success be found. Of course this consideration does not interfere with the music, abstractedly considered. One need not wait for the production of the work at Covent Garden Theatre in order to admire the boundless resources of the composer's orchestration, or his boldness in using them. Independent of stage performance are, also, the effect of the picturesque choruses and the strenuous climax-loving strains of the duets. While, however, we can judge these things, a complete estimate of the operatic cantata in its concrete form is impossible where the extended choruses are not helped by the grand scenic effects of the story where the declamatory dialogues are unrelieved by dramatic



action, and the passionate love duets are not emphasised by visible representation of the circumstances attendant upon them. For these reasons I hold comprehensive judgment upon "Hero and Leander" in suspense until the work is presented under the conditions for which both librettist and composer obviously provided. When that comes about I shall expect the success of the work, for all its mingled styles and its devices new and old. Madame Albani (*Hero*), Mr. Lloyd (*Leander*), and Mr. Watkin Mills (*Archon*) exerted themselves in the solos, singing superbly and unsparingly. Credit was earned, too, both by chorus and orchestra, while the public, not to be behind, applauded the composer-conductor with enthusiasm.

Dr. Stanford's setting of Le Fanu's ballad "Phaudrig Crohoore" makes no pretence to rival the earlier members of the series to which it belongs, and will not raise higher than it now stands the repute of him who wrote "The Revenge." But choral societies will take kindly to it all the same. The music, if not absolutely easy, is far from difficult; much of it shares the racy humour of the ballad, and those who rejoice in the pathetic will find many pages to their taste. Whether the subject will "enthuse" the English public may, however, be somewhat doubtful. The rollicking Irishman, who breaks heads at a fair and abducts his sweetheart at a pinch, has gone out of fashion as his countrymen have become more serious. He belongs to the same category as the comic characters of Dickens, and it would be hard to revive him even were another Lever to essay the task. However, here he is in the person of "Phaudrig Crohoore," mighty in battle, resistless in love; a vulgar reproduction of "Young Lochinvar," and, of course, a rebel, by the token that he shouldered a pike, and fell by a bullet, in the '98. The skill and effect with which Professor Stanford writes choral ballad-music need not be asserted here. Enough that the new example follows pretty much the old lines, and offers to our admiration features that are all more or less familiar. The Irish character of the music is so pronounced and sustained that the work will rank among things national, and as a further exploitation of materials very far indeed from the point of exhaustion. In its character as national I give it an extra welcome. Provided they be good, we cannot have too many of such things. The composer conducted a fairly good performance (which I hope soon to see bettered in London) and the work had courteous, if somewhat undecided reception. A Norwich audience, I should say, is generally undecided in presence of novelty.

Concluding my remarks, it is obligation to acknowledge the energetic services of Mr. Randegger, despite indisposition; and, as a matter personal to myself, the very great courtesy of the honorary secretary, Mr. Oddin Taylor, and other officials with whom my duties brought me into contact.

#### SHEFFIELD MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

WELCOME, Sheffield, into the ranks of Festival towns! The time is late, but better late than never; besides, how are we who judge from a distance to know what circumstances have kept the city from following the example set by Leeds more than twenty years ago? Let the fact suffice that Sheffield has now come into line and, unless appearances are more than commonly deceptive, means to stay there. I am told that performances in the nature of a Festival took place at various dates years ago, but these now belong to ancient history and concern the historian. It is more important to note that an impulse towards the present institution came, some time ago, from the numerous musical associations of the city, who organised and successfully carried out a trial performance of "Elijah." The matter was then taken up by influential people, and soon a Festival staff was appointed, with the Duke of Norfolk as president, the first conductor chosen being Sir Joseph Barnby, on whose death the post was accepted by Mr. August Manns. Resolved to start prudently, the committee limited the Festival of 1896 to two days, and devoted their programme exclusively to well-known works.

They were wise in doing so. The conditions were untried, and it is better to err, if at all, on the side of caution than of rashness. In other respects a similar policy was adopted. The promoters would not stir without an adequate guarantee fund; they sanctioned only a moderately strong orchestra (sixty-three), and not only asked for, but obtained, a purely voluntary choir. Thus they made the initial venture perfectly safe and avoided the early disaster which is always doubly disastrous. It should be added that the Concerts were given in the Albert Hall—a building not too spacious, but acoustically good and having the advantage of a very fine organ. Something else was fine in relation to the Festival—the weather, whereat many rejoiced.

My task as critic is now very brief and simple. I have not to discuss a programme containing only "Elijah," the "Golden Legend," "Job," the "Faust" of Berlioz, and some favourite selections of a miscellaneous character. To do so would be indeed to plough a field over which the share has already passed. Nor need I tell how artists like Ella Russell, Medora Henson, Ada Crossley, Ben Davies, David Bispham, and Charles Santley acquitted themselves in such works. Excellence is taken for granted, and excellence was there, distinguishing all, but especially the veteran baritone, who sang the *Prophet's* music with astonishing vigour and success. He was Charles Santley almost rejuvenated. I enjoy equal liberty to abstain from description of the way in which an orchestra mainly composed of the Crystal Palace band justified its selection. "Then what are you going to speak about?" demands some surprised reader. My friend, you forget the chorus. That is the most fitting text for the few remarks I have to make—aye, and the most important text. A committee with money can easily obtain a good orchestra and solo vocalists, but a chorus is another matter. It must be, in the main, a local product, and if the locality cannot produce it, neither can it have a Festival. Some words, therefore, regarding this *sine quâ non*.

The Sheffield chorus, chosen after rigid test of voice and capacity, and trained with extraordinary care and skill by Dr. Coward, a local professor, consisted of 83 sopranos, 80 contraltos and altos, 73 tenors, and 76 basses—312 in all. It could not be called strong in a numerical sense, but the volume of full, rich tone it gave forth was astonishing; while so easily was the effect produced, even in *fortissimo*, that one felt a capacity for still greater sonority in reserve. The advantage of this must be obvious. The tone emitted without special effort is the best that the singer can give, and these Sheffield amateurs always appeared to be well within their means, singing with majesty and impressiveness beyond praise. I have heard no better sopranos and basses anywhere, and only on rare occasions have I met with the equals of the tenors and contraltos. But tone was only one of this choir's excellences. The members had been trained to the strict observance of every nuance; to proper and simultaneous utterance of words, with due regard to emphasis and expression, and to the attainment, where necessary, of dramatic effect. All this came out in "Elijah" and the "Golden Legend," to the delight and, in some measure, to the astonishment of at least one listener, who had not looked for anything so perfect at a first Festival. No wonder that the audience applauded the chorus as much as they did the principal singers, or that they said amongst themselves that veteran organisations elsewhere would have to look to their laurels.

I cannot speak to the second day's performance, duty calling me to Bristol; but I hear that there was no falling off, and that, under Mr. Manns's direction, all went well. Again, therefore, and with extra warmth, let Sheffield be welcomed into the list of Festival towns. My thanks are due to the honorary secretary, Mr. J. Willoughby Firth, for much courteous attention.

#### BRISTOL MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE ninth celebration (14th to 17th ult.) of this Festival marked a new departure in more senses than one. It had a new conductor in Mr. George Riseley (*vice* Sir Charles



Hallé, deceased); it represented the united musical force of Bristol, instead of, as heretofore, a section; and it had a programme drawn up on lines not previously adopted as guides in that important task. The change of conductorship represented a distinct gain—indeed, a double gain. I will make no comparison between the ability of the late Sir Charles Hallé and that of his successor. It is not necessary to discuss the subject, since it now plainly appears that Mr. Riseley, long known as an able conductor, is not less able when confronting a Festival band and chorus than when in presence of any others. His power and skill were not revealed—only asserted under fresh conditions. Something, however, was made known—namely, Mr. Riseley's qualification to carry through with unalloyed success the enormous work devolving upon a Festival conductor. Some men break down under the strain, especially in temper and, therefore, in steady control of their forces. Mr. Riseley broke down in no respect, and was as genial and fresh at the end of his task as at the beginning. Obviously, therefore, the change from one conductor involved no loss. In the resultant consolidation of Bristol's musical strength it secured an immense gain. The once hostile ranks mingled peacefully together under the new chief, and the Festival authorities were able to put upon the orchestra a body of 500 voices. Long may the halcyon era thus begun continue to endure.

The programme seems to have been drawn up with two distinct objects in view: first, the proper one of encouraging native composers; second, the advancement of modern German music as represented by Wagner and Liszt. In promoting the first of these objects, the committee elected to perform a number of British works already more or less known—to wit, Walter Macfarren's "Othello" Overture; Dr. Parry's "Blest Pair of Sirens" and "Job"; Sullivan's "In Memoriam" and "Golden Legend"; German's Suite in D minor; Hamish MacCunn's "Land of the Mountain and the Flood"; Prout's Organ Concerto in E flat; and Somervell's orchestral ballad "Helen of Kirkconnel." Of the composers named, Messrs. Macfarren, Parry, German, MacCunn, Prout, and Somervell were present to conduct each his own music. We must all accept these performances as a high compliment to British art, and a most useful one to boot. It has been urged that if the committee desired to encourage native talent, they should have commissioned new works from some of our younger composers. But proverbial wisdom cautions us against buying even a single pig in a poke, much more a whole litter, and I am not sure that the managers of a Festival are under any obligation to risk their important enterprise by undertaking such dealing, save in a very restricted way. Far greater service can be done to British art by giving renewed hearing to works of recent production. How often it happens that a composer puts his best powers into a work destined to be performed once and then ignored! It cannot, in many cases, be taken up elsewhere, because there, also, novelties are in hand, and thus compositions sink to the level of a daily paper, which, read for twelve hours, is then thrown aside for the next issue. This state of things may be remedied and the most fruitful encouragement given by following the example set at Bristol.

The committee's second object was not so praiseworthy, and this I say quite irrespective of any question as to the value of Wagner's music or that of Liszt. I gather from trustworthy sources of information that the committee were, to use a vulgarism, "nobbled" by some who contrived to do pretty much as they pleased with the programme, and even with the engagement of artists thought to be necessary to the success of the propaganda. The stroke was, I am told, attempted in a less ambitious form three years ago, but the then managers were less impressionable than their successors. To what extent the persons in question succeeded last month may be estimated by the following table showing the number of times in which the names of eminent foreign composers appeared in the programme: Handel, 2; Haydn, 1; Mendelssohn, 2; Beethoven, 2; Schumann, 1; Weber, 3; Brahms, 3; Gounod, 1; Liszt, 3; Wagner, 8; all other composers (British excluded), 15, and Mozart passed over entirely! I say that if this Festival is to be eclectic in spirit, and catholic in its sympathies, the disproportion I have pointed out must cease.

The performances were carried out with ample resources. Besides an excellent chorus of 500, there was an orchestra of more than 100, drawn from various sources and thoroughly efficient; while the list of principal vocalists included Madame Albani, Miss Malten, Miss Palisser, Miss Hilda Wilson, Miss Witting, Messrs. Lloyd, Ben Davies, Braxton Smith, Black, Worlock, Mills, Plunket Greene, and Bispham. With such a force anything might be done and much was actually achieved. It is easy to imagine that the performance of all the standard works came up to Festival mark, and that Wagnerian declamation was heard at its best in the solos of Miss Malten, on whose behalf, by the way, unusual demonstrations were organised. This statement includes, as to its first section, "The Messiah," "Elijah," two parts of the "Creation," "Job," the "German" Requiem, and "Golden Legend"; as to its second, liberal selections from the "Nibelungen Ring," "Tristan und Isolde," &c. Details are impossible, since, as in other cases this autumn, certain novelties demand attention.

The first new work presented was the "Requiem" which Gounod composed not long before his death, and it stands as his final contribution to art. It was hardly to be expected that an old and enfeebled man would transcend the productions of his vigorous years, and the most that could be hoped was that no material falling off would appear. It is probable that Gounod never intended the publication of a "Requiem," the composition of which he, with his peculiar temperament, may have regarded as an act of religious duty, or as fitting preparation for the change he knew could not be far off. Be this as it may, the work now belongs to the world, and will do service for years to come as an office for the dead, convenient in length, not difficult of execution, and, when properly performed, impressive in result. To say that it adds to our knowledge of the master would be misleading. In every number the old familiar method appears, and the well-known effects of former works are produced. It is superfluous, therefore, to enter upon details, or, if not, details can better be discussed when the "Requiem" is heard in London, as soon, no doubt, will be the case. The second novelty—a setting of Coleridge's "Hymn before Sunrise," for baritone solo, chorus, and orchestra—is a work more of promise than actual performance. Obviously the composer, Mr. P. Napier Miles, can write well for chorus and orchestra in the manner of Dr. Parry, his sometime master, and there are passages in his treatment of the poem which suggest the precious quality of imagination. The piece, however, does not justify an estimate of what the composer can do on a wider scale. For that we must wait, not without hope. The remaining new work—Mr. J. L. Roeckel's "Siddhartha," a "dramatic scene" for baritone solo and orchestra—deals with the abandonment by Siddhartha of wife and throne that he might go into the wilderness and qualify as teacher and prophet. Mr. Roeckel's music can hardly be spoken of as equal to its elevated theme, but it contains many examples of happy fancy in treatment of the orchestra. The voice, unfortunately, is condemned to declamation, for the most part, but that is the fashion, and I cannot dispute it here. To sum up, Bristol opened the new régime in hopeful fashion. There were mistakes for future correction, and that is the worst that can be said.

Prior to the performance of "The Messiah," the council and members of the Western Section of the Incorporated Society of Musicians entertained at breakfast the Festival committee, to whom they presented an address thanking them for encouraging British art by including in the Festival scheme eight compositions by Englishmen and inviting them to conduct their works. Mr. Riseley expressed the hope that in the near future they might have an English Festival—i.e., a programme made up entirely of works by native composers. Dr. Ebenezer Prout urged Bristol musical people to resuscitate the Monday Popular (Orchestral) Concerts, observing that the city possessed advantages which few places enjoyed and a conductor of exceptional ability. At the conclusion of the Festival the committee met and offered their thanks to Mr. Riseley for the enormous amount of energy he had displayed and the splendid manner in which he had directed the performances. In the evening the members of the choir were entertained at the Mansion House, where more congratulatory speeches were made.

## THE HOVINGHAM MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

SEVEN Festivals have now been given in the pretty and, in a musical sense, thrice-fortunate village of Hovingham, but none has been more thoroughly successful than that which took place on September 23 and 24. The chorus was better than ever, and only wanted a trifle more restraint, and a better appreciation of the meaning of *pianissimo*, to be first-rate. No better proof of its excellence could be adduced than the fact that it sang Dvorák's "Stabat Mater" without a single slip. Indeed, this may be said to have touched the high-water mark of Hovingham choral performances, and was so good as to make one wish it had been nearer perfection in observance of the nicer *nuances* of expression. As regards the orchestral work, it may also be affirmed that a record was established, Sterndale Bennett's "Naiads" Overture being played with a perfection of finish, especially in the delicate string passages, that could not easily be exceeded. It was doubtless a coincidence, but both the novelties were by Cambridge musicians, a fact the less surprising, however, considering that the conductor, Canon Hudson, is also a Cambridge man. Of the two the more important was by Mr. Arthur Somervell, whose work was a setting for contralto solo, chorus, and orchestra, of stanzas from one of Mr. Robert Bridges' "Shorter Poems," entitled "Elegy on a Lady whom grief for the Death of her beloved killed." It is a subject that has proved well suited to Mr. Somervell, who has caught very happily the tender elegiac note in the verses. The second specially composed work was a dramatic scena, founded on Byron's "Vision of Belshazzar," for baritone solo and orchestra, by Dr. Alan Gray, whose "Legend of the Rock-Buoy Bell" was written for this same Festival a couple of years ago. The narrative is told to music that has something of the ballad spirit about it, local colour of a sufficiently Oriental kind being given in the orchestral writing. Both works were certainly well up to the average "festival novelty" level, and had the advantage of thoroughly adequate performances under their respective composers. Mendelssohn's Violin Concerto, most ably played by Miss Nora Clench, a pupil of Dr. Joachim, and Beethoven's E flat Pianoforte Concerto, of which a very fine rendering was given by Mr. Leonard Borwick, were among the more interesting things in the programmes of the three Concerts, the last of which was devoted to Mendelssohn's "St. Paul." The principal vocalists were Miss Clara Samuell, Mrs. Burrell, Mr. Hirwen Jones, Mr. Andrew Black, and Mr. Philip Linecy. Canon Hudson, who has now ripened, by the experience of seven Festivals, into a thoroughly efficient conductor, directed the performances, and to him, with Sir William Worsley, the generous provider of the Concert Hall, and Mr. E. S. Horton, the hard-working and good tempered honorary secretary, are thanks chiefly due for the conspicuous success of the event.

## CRYSTAL PALACE CONCERTS.

THE Saturday Concerts, concerning the continuance of which such gloomy rumours have been afloat, opened bravely on the 3rd ult. before a very fair audience, who greeted Mr. Manns with great heartiness. The only novelty—a Violoncello Concerto by A. Klughardt—owed more to the fine execution of the soloist, Herr Julius Klengel, than to its intrinsic interest. It is neither amorphous nor diffuse, certainly, but its sound workmanship and conciseness hardly atone for the obviousness of its *cantilena* or the dryness of its working-out sections. Herr Klengel also played the familiar transcription of Godard's pretty Berceuse and a bustling Tarantella of his own, distinguishing himself alike in the *cantabile* and *bravura* styles. The band rendered full justice to Sterndale Bennett's "Naiads" and the "Freischütz" Overtures, and to Beethoven's C minor Symphony; and Mr. Barton McGuckin, in the "Werbelieder" and "Preislied," from the "Meistersinger," earned cordial recognition for his conscientious and intelligent singing.

At the second Concert, held on the 10th ult., a most engaging and attractive ballet suite by Rimsky-Korsakoff, entitled "Mlada," formed the most important novelty. The

four numbers are all brimful of life and colour, of piquant rhythms and brilliant instrumentation. A favourable reception was also extended to Mr. Walter Macfarren's "Othello" Overture, which, if it cannot be said to reflect the passion and tragedy of Shakespeare's drama, is a thoroughly well-made and musically piece of work. Miss Brema gave a very impressive rendering of Purcell's extraordinarily original and striking scena "Mad Bess," which has been scored for orchestra with consummate skill by Professor Stanford, and distinguished herself equally in Schubert's "Doppelgänger." The accompanying of the band left a good deal to be desired in Purcell's scena, but its performance of Schumann's Fourth Symphony was worthy of its reputation. Miss Muriel Elliot, a pupil of Herr Stavenhagen, displayed a finished technique in Beethoven's E flat Concerto and solos by Liszt and Paderewski, though her touch is somewhat hard and her style lacking in sympathy.

On the 17th ult. the presence of Señor Sarasate—his only appearance with orchestra this season—attracted a splendid audience, every seat having been sold out before the commencement of the Concert. For his chief solo he chose Mendelssohn's Concerto, which he played with the exquisite delicacy and urbanity of style and purity of intonation in which he is unrivalled. The last movement was taken, after his wont, *au grand galop*, but without conveying an impression of effort. Later on he gave one of his own characteristic Spanish pieces with all his old brilliancy, adding the transcription of Chopin's E flat Nocturne as an encore. The Symphony was Tchaikowsky's wonderful "Pathétique," given with plenty of spirit and *entrain* under Mr. Manns's direction, and an orchestral novelty was forthcoming in the Symphonic Prelude entitled "Amboss oder Hammer," founded on Goethe's "Köphisches Lied," from the vigorous pen of Mr. William Wallace. The favourable impression created by the earlier works of Mr. Wallace heard at these Concerts was maintained by his new effort, which is at once ingenious and forcible. Miss Florence Christie sang an aria, "Alceste," by Mr. Reginald Steggall, already heard at one of the Pupils' Concerts of the Royal Academy, which cannot be said to possess any striking individuality, and Secchi's aria, "Lungi dal caro bene."

## COLONNE CONCERTS.

ON April 13 last, at Queen's Hall, the famous Lamoureux Orchestra made its first appearance in England, and six months later (*i.e.*, on the 12th ult.), in the same building, M. Colonne and his band inaugurated their first English season. Truly, of all music-lovers, the London concert-goer is most favoured. He has now not only an abundance of Orchestral Concerts, ably conducted by his own countrymen, but Richter and Mottl seek his favour at frequent intervals. His opportunities for comparison are, in short, unique, and this means the enjoyment of the best of all educational methods. Signs are not wanting that he is profiting by the course, and there is good reason for the esteem with which foreign artists regard success in London concert-rooms. M. Colonne's forces consist of 103 instrumentalists, who have been trained by their talented conductor to a high degree of excellence, which is chiefly apparent in their interpretations of French music, and most notably in passages calling for dramatic treatment. The programme of the first Concert was opened by Weber's "Jubilee" Overture, a work presumably chosen on account of its inclusion of the melody of our National Anthem—a delicate compliment worthy of a Frenchman. Neither in the rendering of this nor in that of Mendelssohn's "Reformation" Symphony did the orchestra make a particularly favourable impression, but the next two pieces, the Berceuse from B. Godard's four-act opera "Jocelyn" and the fourth number from D. Charpentier's Suite for orchestra, "Impressions of Italy," showed the players to greater advantage, and revealed one of their number, M. Baretti, to be an accomplished solo violoncellist. Selections from Massenet's sacred opera "Herodiade," produced in Brussels in December, 1881, and from Berlioz's "Faust" were finely rendered, the finished singing of Mlle. Marcella Prega and the viola and cor anglais playing of M. Monteux and M. Longy respectively being specially noteworthy. M.

Colonne made his most pronounced success at the second Concert, on the following Wednesday, in a performance of Berlioz's "Symphonie Fantastique," a finer interpretation of which has never been heard in the metropolis. Except for the first performance in England of a Pianoforte Concerto in F by Edward Schütt, which proved a brilliantly written work, to the solo part of which full justice was done by Mr. Mark Hambourg, the remainder of the programme was ill-advised, consisting of detached movements and a quite unnecessary arrangement for strings of Schumann's delightful little pianoforte pieces "Scenes of Childhood." The excerpts were "Sous les Tilleuls," from Massenet's "Scènes Alsaciennes," the final portion of the first part of César Franck's symphonic poem "Psyché," and the seventh and eleventh numbers from the third act of Saint-Saëns's opera "Ascanio." When M. Colonne next pays us a visit we hope he will perform César Franck's work in its entirety. The third Concert, on the 16th ult., began with a vivacious rendering of Bizet's picturesque and romantic orchestral suite "Roma," and was chiefly remarkable for the fine singing of M. Vergnet in "Le repos de la Sainte Famille," from Berlioz's "L'Enfance du Christ," and in excerpts from the second part of Saint-Saëns's sacred opera "Samson et Delila." Mrs. Katharine Fisk was also heard in some of the well-known solo portions of this work, and took part with M. Vergnet in the duet. The rich tone of Mrs. Fisk's voice was peculiarly suitable to the character of the music of her part, and her reading testified to conscientious study of the dramatic nature of the work. The tempo adopted in the duet was, however, so slow and languorous that the effect was more suggestive of a sorrowful farewell than an impassioned interview. M. Marix Loevensohn rendered the solo part of Saint-Saëns's Concerto for violoncello and orchestra with skill and taste, but the poor tone of his instrument marred his playing. Other pieces were a well-written movement entitled "La Nuit et l'Amour," which forms the opening to the second portion of the symphonic ode "Ludus pro Patria," by Augusta Holmès; the *Pas du Voile* and *Scherzo* from Chaminade's "Ballet Symphonique," "Callirhoë," and the "Ride of the Valkyries," the two first-named being excellently played. The principal work at the final Concert, which took place on the afternoon of the 17th ult., was Beethoven's popular Symphony in C minor. This received a highly-finished interpretation, and one that was interesting to musicians as illustrative of the different points of view from which masterpieces may be regarded. Three movements from Bach's Third Suite in B minor served to advantageously display the skill of M. Balleron as a flautist, and Liszt's Pianoforte Concerto in E flat provided a like opportunity for the brilliant technique and abilities of Mr. Frederick Dawson. The performance of Berlioz's arrangement of the Hungarian "Rackoczy" March created the utmost enthusiasm. The Prelude to "Parsifal" was beautifully played, and all justice rendered to Gounod's "Hymne à St. Cécile" and a *Sérénade Illyrienne* and *Aubade* from Widor's incidental music to Dorchain's comedy "Conte d'Avril." The series was closed by a selection from the ballet music of Saint-Saëns's opera "Henry VIII." From the above it will be seen that the programmes were not well suited to English audiences, who prefer works in their entirety, and would have been more attracted by unknown compositions of French composers, of whose writings they are only now beginning to take favourable cognizance. It should be added that the analytical programmes were written by Mr. E. F. Jacques.

#### RICHTER CONCERT.

THE first of Dr. Richter's autumn series of Orchestral Concerts took place on the 20th ult., when the renowned conductor directed his fine orchestra for the first time in the Queen's Hall. The programme was deprived of much of its attractiveness by the withdrawal, for purposes of revision, of Dvorák's new symphonic works; but some amends were made for the omission by the inclusion of this composer's piquant "Scherzo Capriccioso," which was most effectively rendered. A very fine interpretation was given of Liszt's third Symphonic Poem, "Les Préludes," and the beautiful introduction to the third Act of "Die

Meistersinger." It is unnecessary to comment on the renderings of Beethoven's "Egmont" Overture, the "Siegfried Idyll," or the "Huldigungs Marsch." It is sufficient to say that the interpretations they received once more showed Dr. Richter and his orchestra to be unsurpassed.

#### QUEEN'S HALL PROMENADE CONCERTS.

THE high-class character of the nightly Orchestral Concerts, under the conductorship of Mr. Henry J. Wood, at the Queen's Hall, was fully maintained until the close of the season on the 10th ult. The commendable policy of introducing music of the highest design and expression on "popular" nights was pursued with marked success, and the absence of movement in the promenade and the attention with which symphonies and concertos were followed by large audiences, were a striking testimony of the widespread capacity which now exists to enjoy the best in the art. Amongst the novelties produced may be mentioned: "Scènes de Ballet" (Op. 52) by Glazounoff and a "Capriccio Espagnol" (Op. 34) by Rimsky-Korsakoff, both played on September 24. The former contains a remarkably clever and characteristic "Danse Orientale" and the latter is a brilliant example of what is known as the gipsy style. On September 26 the first performance was given of a Ballade for orchestra, entitled "Mazeppa," by Mr. T. H. Frewin, whose name was already favourably known at these Concerts by an Overture, "The Battle of Flowers," produced last year. Since then Mr. Frewin has made good progress in power of expression, and his "Mazeppa" possesses many meritorious qualities. On the 1st ult. was played, for the first time in England, Massenet's Overture to "Le Cid," an opera based on Corneille's drama of that name, and produced in Paris in 1886. Two evenings later a "Rhapsodie Mauresque" and a March from the same work were introduced. This music met with much acceptance, and is more masculine in character than many of the composer's later productions. Much interest was attached to three orchestral pieces for string orchestra by Grieg, which were heard on the 6th ult. They consisted of a transcription of a melody in F, by F. Due, and versions of two of the composer's set of twenty-five pianoforte pieces, entitled "Nordische Tänze und Volksweisen," all of them proving attractive examples of this master's style. Three novelties were introduced on the 8th ult. A "Rhapsodie Espagnole" by Léon Itasse, a French composer of merit, a Symphony in E minor by Alberto Franchetti, and some new incidental music, by John E. West, to Longfellow's poem "King Robert of Sicily." The Symphony is an early work of the composer, who subsequently became widely known by his operas "Asrael," "Cristoforo Colombo," and "Fior d'Alpe." It is very pleasing music, possesses much vivacity, and shows great perception of orchestral effects. Mr. West's music to Longfellow's poem is remarkable for its aptness to and sympathy with the lines it illustrates. The opening theme is admirably expressive of the pride of the king, and the arrival of the ambassadors is no less happily suggested by a brief march. A modification of the seventh Gregorian tone is used for the chant of the monks, and the angel is provided with a theme of considerable beauty. The music is cleverly scored for orchestra and organ, and it increased in a marked manner the impressiveness of Mr. Charles Fry's delivery of the dramatic poem. The work may be recommended to the attention of amateur orchestral societies, in whose concert programmes it would form an attractive feature. The following evening M. Wiegand, the renowned City organist of Sydney, Australia, played Mendelssohn's Sixth Organ Sonata in D minor and Bach's fine Toccata and Fugue in the same key, his performance of both works being remarkable for clearness of execution and effective use of the various stops. On the last night of the series the first performance was given of a dainty Minuet in A, by Paderewski, much of the charm of which is due to the delicate scoring by Ernest Ford. On this occasion the orchestra was again increased and numbered 103 instrumentalists. Since then the Concerts have been continued on Saturday evenings with great success. On the 17th ult. was given the first performance in England of Tchaikowsky's Suite (Op. 71a),



from the ballet "The Nutcracker." This Suite consists of a miniature overture (in which no use is made of violoncellos or double-basses), a march, and six dances. Several of the last-named are grotesque in character and are scored in a most *bizarre* manner; but all are distinguished by that keen sense of tonal colour which is so striking a characteristic of this composer's productions. It is intended to produce a novelty and a work by an English composer at each of these Saturday Concerts, which are to be continued throughout the winter, and to engage solo vocalists and instrumental artists of equal renown to those who have appeared at the nightly performances.

#### MESSRS. WALENN'S CHAMBER CONCERTS.

MESSRS. WALENN began, on the 20th ult., in the Queen's (Small) Hall, a series of Chamber Concerts with a Trio in B minor for pianoforte, violin, and violoncello, by Dr. Hubert Parry, which, although written in 1884, has not yet been published, and until this occasion had not been performed in a London Concert-room. This neglect is the more remarkable as the work is most attractive. It opens with a short and admirably-conceived *Maestoso*. This serves as a most effective introduction to an *Allegro con fuoco*, which is built upon admirably-contrasted themes and developed in a masterly and vigorous manner. It is followed by a slow movement of great melodic beauty, which, in turn, gives place to a vivacious *Allegretto* containing an expressive trio. The melody of this is introduced into the *Maestoso*, which precedes a cleverly-written *Finale*. The work was excellently interpreted by Miss Fanny Davies, Mr. Gerald Walenn, and Mr. Herbert Walenn, and was warmly received by a large and appreciative audience. Mr. Herbert Walenn with much skill played for the first time in London an effective *Tema con variazioni* for violoncello with pianoforte accompaniment, by Hugo Becker, and Mr. Arthur Walenn sang with musician-like taste a high-class selection of songs, which included a new and artistic setting, by R. H. Walthew, of E. A. Poe's poem "Eldorado." Delightfully finished performances were given by Miss Fanny Davies of three of Chopin's Pianoforte Studies, respectively in F minor, C sharp minor, and G flat; and Haydn's Pianoforte Trio in G concluded an interesting programme.

#### MESSRS. DELAFOSSE AND YSAË'S PIANOFORTE AND VIOLIN RECITAL.

THE first of these entertainments took place in St. James's Hall on Tuesday afternoon, the 20th ult., and was fairly well attended. Advice may fitly be given to the concert agency under which this performance was given that the printed programmes might afford a little more information concerning the compositions to be offered to the audience. "Sonata, No. 2, St.-Saëns" does not convey very much, but the work proved to be that in E flat, which was first introduced here by Messrs. Sarasate and Otto Neitzel on June 20 of the present year. Like most of the French musician's ambitious efforts, it is rather German in character—that is to say, intellectual rather than sentimental, and certainly not remarkable for individuality. It was supremely well played on the present occasion by the artists named at the head of this notice. Far more impassioned is Raff's "Sonata Chromatique," which ended the programme. This work justifies its title owing to restlessness in modulation, but it cannot be said to be wanting in tunefulness. A Concertstück by F. Rasse, a composer entirely unfamiliar to us, at any rate afforded Mr. Ysaë full opportunity for the display of his magnificent technique, though, as music, it did not seem to possess much interest on a first hearing. Excess of energy marred the effect sought to be created by Mr. Delafosse in a group of pianoforte solos, for he frequently struck his instrument as if he regarded it as an enemy rather than a friend, though in *piano* phrases his touch was charming. The next Recital was announced for the 27th ult., too late for notice in the present issue of THE MUSICAL TIMES.

#### MR. N. VERT'S CONCERT.

THE autumn season at St. James's Hall was opened on Saturday afternoon, the 10th ult., with a miscellaneous Concert given by N. Vert, who, as a musical agent, may justly be said to occupy a very high position. Mr. Vert had secured several esteemed artists, but, of course, entertainments of this description do not need lengthy criticism. Madame Hast and Mr. Hollman commenced the Concert with an Adagio by Godard for pianoforte and violoncello, and other instrumental pieces were two solos by Servais and Davidoff for violoncello, interpreted, of course, technically to perfection by M. Hollman, who, in spite of his rather harsh, nasal tone, so pleased the audience that an encore was exacted. Mr. Santley in Gounod's "Maid of Athens," Mr. Edward Lloyd in Godard's lovely Berceuse "Angels guard thee," Miss Macintyre in an air by Verdi—"not 'Ernani involami,'" which was set down for her in the first part of the programme—and Mr. George Grossmith in his humorous sketches, were among those who gave much satisfaction to the crowded audience.

#### SUNDAY CONCERTS.

THE Sunday Afternoon Orchestral Concerts at the Queen's Hall were resumed on the 4th ult., under the able conductorship of Mr. Randegger, the programmes being marked by the artistic interest that distinguished those of last season. Among the works heard at the first four Concerts have been Beethoven's Symphony in A, "Leonora" and "Egmont" Overtures, Haydn's Symphony in G ("Letter V."), Mr. German's "Gipsy" and D minor Suites, and the Sacred Dance from Mancinelli's "Hero and Leander" (its first performance in London). The soloists have been Madame Belle Cole, Miss Lucile Hill, MM. Johannes Wolff, Hollman, Hirwen Jones, and P. Frostick; the accompanists, Messrs. H. J. Wood and Percy Pitt.

The National Sunday League opened its new season, at the same hall, on the 11th ult., with a performance of the "Golden Legend," which attracted an enormous audience. The soloists were Madame Thudichum, Madame Iverni, Messrs. McGuckin, Ffrangcon-Davies, and Strugnell; and choir and orchestra numbered about 350 performers. The following Sunday the first performance in London was given of Mr. Edward Elgar's "The Light of Life," produced at the recent Worcester Festival. The soloists were Miss Anna Williams, Miss Hannah Jones, Mr. Iver McKay, and Mr. Bantock Pierpoint, and the choruses and orchestral portions were meritoriously rendered by Mr. Churchill Sibley's forces, about 350 in number. The clever work was well received by a crowded audience, Miss Anna Williams's expressive singing of "Be not extreme" and the dramatic portions of the choruses being particularly appreciated. The oratorio was followed by Rossini's setting of the "Stabat Mater."

The same evening, in the Queen's (Small) Hall, Mr. Newman began a series of Chamber Concerts, to take place every Sunday evening at 7.30 p.m. throughout the winter. The quartet players are Señor Arbos, Messrs. Ferdinand Weist Hill, Alfred Hobday, and W. H. Squire, and Mr. Henry J. Wood is the accompanist. The works selected for the initial programme were Schumann's Quartet in A minor (Op. 41, No. 1), Beethoven's Quartet in C (Op. 59, No. 3), Bach's Adagio and Fugue in G minor for violin, and songs entrusted to Madame Emily Squire.

The performances of Classical Chamber Music have been resumed at the South Place Institute, and the Afternoon Concerts at the Albert Hall have attracted their usual attendance.

#### SALTAIRE CHORAL COMPETITION.

THE Salthaire Choir, famous for its success at numerous competitions, has instituted a competition in its own town to which near and distant choirs are freely invited. On these occasions the Salthaire Choir itself bows to an appropriate self-denying ordinance and does not compete. The competition this year was held in the Victoria Hall, Salthaire, on the 17th ult. There were two classes—Class I., open to all, first prize £15, second prize £7; and Class II., open only to choirs that had not previously won a first prize, first prize £7, second prize £3. Eight choirs entered



for Class I. and ten choirs for Class II. Each choir had to sing one piece accompanied and one unaccompanied, the choice of music being left to the choirs. Dr. McNaught was the adjudicator.

The first prize in Class I. was awarded to the Batley Prize Vocal Union (conductor, Mr. John Tomlinson), for its fine performance of "The Three Fishers" (Dr. Rogers) and "Daybreak" (Faning), and the second prize to the Armley and District Society (conductor, Mr. Pickard), for its nearly as excellent renderings of "Hymn to Music" (Buck) and "Song of the Vikings" (Faning). In Class II. the Wortley Institute Vocal Union (conductor, Mr. John Rinder) sang "How sweet the moonlight sleeps" (Leslie) and "Hymn to Music" (Buck), and gained the first prize; and the Ossett Vocal Union (conductor, Mr. J. F. Taylor) sang "The sea hath its pearls" (Pinsuti) and "Hail, memory, hail!" (Battye), and gained the second prize.

The audience in the afternoon was fairly large, but in the evening the hall was packed by nearly 1,400 persons. The singing of the best choirs was marked by beauty of tone and refined expression. The audience was quick to recognise merit and applauded the choirs vigorously. At the adjudication Dr. McNaught said that the performance of "Daybreak" by the Batley Choir, so far as regards tone, attack, and expression, was almost beyond praise. If it had not been that the pace was somewhat too fast he would have given them full marks. He very much envied the Yorkshire singers their fine, full, resonant vowels, and admitted that down South they could not approach the North in such matters, although he believed that Londoners could get the needed refinement. Mr. James Roberts was the chairman, and the prizes were distributed by Mrs. Ellis Denby, of Shipley. The arrangements were under the superintendence of Mr. Geo. Sanctuary, the secretary of the Saltaire Choir, and of Mr. Ashworth, the conductor.

#### FRANCO-RUSSIAN THEATRICAL GALAS.

(FROM OUR SPECIAL CORRESPONDENT.)

THE news of the Czar's visit to Paris set the local stage-land in hopeful trepidation for a month at least before there was any ostensible reason for all and sundry to leave the rails of common-sense. Monarchs *en exil* or *de passage* are no novelty to the Parisian, and the pattern of special entertainments worthy of each occasion is pretty well established; there is a gala at the Opéra, as a rule, with a strut across the *foyer de la danse*; a *Figaro* "féroclogue" at 9 o'clock p.m.; some manifestation on the part of *la presse* in general, and an eccentric *tournée incog.* for the final banquet. But the Emperor of Russia made it clear he would not appreciate anything that flavoured of familiarity, and so private ingenuity had to subside before the imposed figure of officialdom; enjoyment had to submit to the P-r-rotocol, and theatrical spectacle had to put up with limitations so far unknown to that *enfant gâté*. There is no knowing to-day what might have been done in this direction had the arrangements been confided to a Press festival Committee, as was originally anticipated; but one may assert safely that what was actually provided in the way of galas could not have been surpassed in dulness by any self-appointed body—in Paris, at least; for exception must be made in favour of the Versailles *Intermède*. Indeed, the aspect of the Imperial countenance during the progress of the Opéra programme was a perfect study in amazed *ennui*, and if proceedings seemed just a trifle livelier at the Comédie Française, the phenomenon was due entirely to the attitude of the public, who, forewarned by the impressions of the operatic gala, resolved this time to take matters of enthusiasm in its own hands. At the Opéra there was not as much as a solitary "bravo" during a two hours' spectacle—the regulation plaudits accompanying the Russian hymn excepted—and the *crescendo* of depression as scene after scene followed in polite silence was such that, had the Czar's sudden indisposition not cut the spectacle short, its very dulness would have been quite sufficient to affect His Majesty mentally if not bodily. And how could it have been otherwise when one considers all that went towards the making of the programme! M. Gailhard's initial plan of the gala performance was such as one could have expected from a man of his

taste and experience: the beautiful ballet music from "Le Cid," sandwiched between two short vocal scenes, with the Russian hymn and the "Marseillaise" for preface and epilogue. But this would not do for the Protocol, the Elysée fuss-makers, and all the host of petty vanities; so that it was resolved first of all that only French composers should be represented, to the exclusion of Wagner, Verdi, Meyerbeer, &c.; secondly, *le jeunes* were carefully eliminated, and from the not over-exhaustive list of grand opera writers, all the dead masters—three in number—were struck out; finally, it was decided that only academicians be included in the programme. Then came the question of interpreters. Only the *chefs d'emploi* were elected, regardless of other qualifications; and, that nobody should feel aggrieved, the rest of the magnificent company was allowed to take part in the chorus, and every *chef d'orchestre* was provided with a tit-bit in the programme. Thus MM. Saint-Saëns, Reyer, Massenet, Widor, Taffanel, Mangin, Vidal, Alvarez, Gresse, Noté, Renaud, and Mesdames Caron and Mauri all had their little satisfaction, not unminged with great expectations; but thus also was that satisfaction of short duration, whilst hopes were doomed to disappointment. The respectable "Marche Héroïque" of Saint-Saëns, the trivially suggestive "Méditation" from Massenet's "Thaïs," the flimsy music of Widor's "Korrigane," and even the interesting, if pretentious, second Act of Reyer's "Sigurd" fell, one and all, flat; and as the interval of twenty minutes came into operation, there was expressed from the State box no desire either to visit the *coulisses* or to admit the performers into Imperial presence. And the scene on the stage, as at a sign from the Czar the dancing was abruptly stopped, and the orchestra struck up "Boje Czarya hrani"—clarinets and trombones taking the cue first, by the way—with the "Marseillaise" to follow! Were all that was then said faithfully reported, who knows what turn the negotiations for the Dual Alliance might have taken! But the only witness of the scene, your special correspondent, having been the only foreign journalist invited to the gala, is bound to secrecy by obvious considerations, and the world will never know how Rosita Mauri took the interference with her *pointes* and *battlements*. MM. Gailhard and Bertrand have received the Cross of St. Anne in diamonds, with Imperial compliments; but not even a word of thanks was conveyed to the artists. At the Français the atmosphere proved more *intime*—or is it that their Imperial Majesties understand French better than music?—and right at the outset the audience ignored the rules of etiquette, bursting into frantic applause as M. Mounet Sully, younger and handsomer than ever, rolled out with magnificent emphasis the verses about "Hope that comes from the North." The programme comprises A. de Musset's "Un caprice," and fragments from Molière's "Les femmes Savantes" and Corneille's "Le Cid." Less languor is noticeable in the Imperial box. M. Claretie, *en académicien*, is in attendance on their Majesties, and during the interval the artists are called in and introduced, the Czar finding a suitable word for each. In the end M. Claretie receives the Cross of St. Stanislas, second class.

The *Intermède* at Versailles was an exclusive entertainment organised for the President of the Republic and the Imperial guests, some ninety invitations having been issued in all. The *Intermède* must not be confounded with the Versailles reception in general, as here there was free access to the park, and hundreds of admissions had been granted besides for the interior of the Palace. In the Salon d'Hercule, where the *Intermède* was given, only two journalists were present—M. Jules Huret, of the *Figaro*, and your correspondent. The sight of the magnificent hall, with its *parterre* of august and distinguished personages, was a never-to-be-forgotten one; but it was singularly enhanced yet by the series of delightful performances on the daintily decorated platform which faced the assembly. The Czar and Czarina seem at last to feel at home, and for the first time one notices that the somewhat worried gaze of the Empress is lit up by a ray of interest. Madame Sarah Bernhardt's recitation, and the vocal exertions of Madame Delna and MM. Fugère and Delmas receive polite attention, but it is evident that the audience expects more amused enjoyment. And here it is, as, after M. Delaunay, appears Coquelin, with one of his inimitable monologues, "Le sous-préfet aux Champs," and one

notices that the celebrated comedian is honoured by a nod from the Emperor. Mdlle. Réjane, in "Lolotte," provokes genuine laughter and Imperial regrets that *c'est déjà fini*; but the supreme moment of the programme—indeed, of the evening—was the appearance of the Opéra ballet in a reconstitution of old dances. It was almost in religious silence that one received the artists, as in stately procession they first defiled before the audience and then set out all the graces of the gavotte and the refinement of the minuet to the accompaniment of a string orchestra. It was really a moment of poignant sensation as those figures in Louis XIV. and Louis XV. costumes paraded with quaint *préciosité* of gesture and step in the palace of the Grand Monarque; and though Madame Réjane's *mince alors* provoked most mirth, it is Rameau's and Lulli's music, admirably played and danced, that must have left the most profound impression on the minds of those present.

#### THE MUSIC TO "CYMBELINE."

SIR HENRY IRVING, with his customary regard to completeness of detail, has secured for his representation of Shakespeare's "Cymbeline," produced on September 22, at the Lyceum Theatre, an excellent selection of music, for which recourse has chiefly been made to the score of Albert Dietrich, who, it may be remembered, was born near Meissen in 1829, and is accepted as being one of the most distinguished of Schumann's pupils. The Overture and four *Entr'actes* are by this composer, and are all distinguished by earnestness of purpose and musicianlike qualities. The Overture is fairly suggestive of the nature of the story which follows, and the character of the *Entr'actes* has manifestly been dictated by the prevailing sentiment of the scenes they were intended to precede. Mr. Hamilton Clarke has written sundry incidental passages to accompany the rising of the act-drops, the dance in *Philario's* house in the first act, the "solemn music" at the supposed death of *Imogen*, and the madrigal, "Hark, hark the lark." The last-named fulfils *Cloten's* demand for "a very excellent good conceited thing," but cannot be said to also meet the requirement for "a wonderful sweet air."

#### ANTON BRUCKNER.

In recording with regret the death, on the 11th ult., at Vienna, of DR. ANTON BRUCKNER, we are aware that to many amateurs in this country the remarkable Austrian composer, if not heard of for the first time, will be little more than a name. And yet it is a name around which some fierce, if bloodless, battles have been fought on the Continent. Anton Bruckner has been glorified by some as the "Wagner of the Symphony"—a fact which may serve to indicate his artistic bias. He has been suffered by his most zealous partisans to be placed, indeed, upon the same pedestal with Johannes Brahms, but on condition that he should be allowed to tower head and shoulders above him. Sufficient elements here for determined and bitter contention. On the other hand, he has been looked upon by the great majority of his critics as a mere learned musical pedagogue, devoid of the divine gift of imagination, whose compositions are so many intricate contrapuntal exercises on a vast scale; a very Dry-as-dust of musical literature. And all the while the subject of such diametrically opposed opinions has been living the quiet and uneventful life of an organist and teacher in the Austrian capital, a modest and unassuming man, adding symphony to symphony to the number of eight, together with other works of equal pretensions, while years elapsed before one of these was vouchsafed a public hearing. Time is not yet for the forming of a just estimate of their relative importance. When it comes, a place will doubtless be assigned to him somewhere between the two extremes alluded to, though it will certainly be an enduring one. As regards the symphonies, one of which, the third, is dedicated to Wagner, they may be likened, on a first hearing, to a desert sprinkled here and there with oases, luxuriant, almost voluptuous, in their vegetation, and hailed with delight by the weary traveller thus predisposed to fullest appreciation. These oases may very

probably increase in number upon closer acquaintance, and how many symphonies have been written since Beethoven and Schumann which have proved deserts pure and simple? The fact, at all events, remains that Bruckner's symphonies have been more and more frequently performed in Austria and Germany of late years, thanks to Dr. Hans Richter, Herr Mottl, and other prominent conductors, and that the number of their admirers has been steadily increasing. Bruckner's genius aims at the colossal. In his symphonies the form has been expanded to its utmost limits; they are orchestral trilogies or tetralogies. His "Germanenzug" is intended to be performed, as it was at the recent Male Choir Festival in Stuttgart, by thousands of voices. His *Te Deum* is not a hymn of praise offered up by a congregation; it is the homage rendered by the Church Universal to the Godhead. A Handelian or Mozartian *Te Deum* sung by a church choir might well represent the expression, for the time being, of all Christendom. Bruckner's, performed even by a cathedral choir, would be an anomaly: it cannot dispense with the force of numbers. Small wonder then if in constructing edifices of such vast design the architect appears to be deficient at times in a sense of due proportion, and to be apparently aiming at the unattainable. Wagner himself has been frequently taxed, even in these days, with a similar defect in his artistic vision. Intensely active and emotional as Bruckner's inner life must have been, his outward career, as we have indicated, was of the simplest, though not free from material privations and mental sufferings in its earlier stages. Born September 3, 1824, at Ansfelden, in Upper Austria, the son of a schoolmaster in humble circumstances, he followed for a time the father's profession, while, under the tuition of the local organist, he rendered himself a proficient in that instrument. Having in the latter capacity attracted some attention beyond the limits of his native place, he was called, at the age of twenty-one, to the organistship of the Cathedral at Linz. With characteristic self-inspection and zeal, while accepting the relatively important appointment, he at once supplemented his, for the greater part, self-acquired musical education by undergoing a complete course of tuition under Simon Sechter, the famous Viennese contrapuntist, who, on his part, is said to have designated young Bruckner as his eventual successor. As a matter of fact, the latter, upon the death of Sechter, in 1868, succeeded to the post of organist of the Imperial Chapel and also to the professorship of organ and counterpoint at the Vienna Conservatorium, to which appointments was added, in 1875, the chair of history and theory of music at the University. Although in a precarious state of health during the last year or two, he filled these positions to the last, and an extensive course of lectures, to be delivered by him during the winter, had quite recently been announced at the Viennese University. Bruckner's compositions are as yet but little known in England. He visited London in 1871, when he gave a series of recitals, and his Seventh Symphony was produced at a Richter Concert at St. James's Hall in 1887. His principal compositions include, with those already referred to, two Grand Masses in D and F minor respectively, a Quintet in F major, and many others for church and chamber. Three movements of a Ninth Symphony are said to have been completed at the time of his death. He died in the Palace of Belvedere, where he had latterly resided at the instance of his Emperor, by whom he was held in great esteem and affection. Bruckner's intimate friendship with Richard Wagner, and the high opinion entertained by the Bayreuth master of his friend as a composer, are historical facts which should assist, now he has passed away, in obtaining for his works a more general and impartial hearing.

AMONG the novelties to be produced at Mr. Henschel's Symphony Concerts are Smetana's Symphonic Poem "Richard III.," Dvořák's *Te Deum* (Op. 103), and an Idyl for orchestra by B. Luard Selby. Brahms's "Requiem" will also be given, for the first time at these Concerts, and on February 18 the programme will be devoted exclusively to the compositions of Wagner, except that Beethoven's "Eroica" Symphony will again be played in memory of the former composer.

## REVIEWS.

*My Reminiscences.* By Luigi Arditi.  
[Skeffington and Son.]

THERE will be no lack of material for the future historian of the progress of music and the lives of artists of the nineteenth century, and among the most valuable of the many "Reminiscences" which have been published of late years will be those of Signor Luigi Arditi. This is not only because of the long period—about sixty years—over which the genial musician's recollections extends, but because, although colloquial and often diffuse in style, he supports his statements by dates and verifying particulars, the latter in some instances throwing a light upon sundry matters which hitherto have been in puzzling obscurity. In the introduction, which, in common with the book, has been written by Baroness Marie Antoinette von Zedlitz, we are told that "Signor Luigi Arditi was born at Crescentino, a small picturesque town which nestles in the lap of Piedmont, on July 16, 1822," and that "at the age of seven he begged his father to give him a violin in preference to any toy." He early received instruction on this instrument, and made such good progress that, at the age of twelve, he was permitted to play in the orchestra of the theatre of his native town. The relation of his subsequent career and experiences show in an interesting manner the changes in taste and artistic tendencies of the last fifty years, and the numerous, and in most cases amusing, anecdotes relating to prominent composers and great executants possess much artistic interest, the more so as they are free from all ill-nature or narrow-mindedness. Speaking of Wagner, to whom Signor Arditi was first introduced at Vienna, he says: "I shall never forget seeing Wagner conduct. His carriage was erect and imposing, and made the impression of his being somewhat taller than he really was. His manner was sharp and hasty, and at times intensely nervous, but his rich voice gave effect to his words, and all who came in contact with him were bound to be subdued by his commanding personality. He was always unconventional, and his appearance betokened great refinement." Numerous *fac-simile* letters from celebrated artists and a number of excellent portraits are also included in the work, which is concluded with a remarkably comprehensive list of composers, instrumentalists, and vocalists which the author has personally known.

*My Long Life.* An Autobiographic Sketch. By Mary Cowden-Clarke. [T. Fisher Unwin.]

To read this attractive volume is to be carried back in spirit to the early part of the present century, when Oxford Street was called Oxford Road and "still bore some traces of a somewhat suburban exit from that Western quarter of London." When "half-penny little mugs of curds and whey" were sold near Cumberland Gate, now known as the Marble Arch. When soldiers were marched to parade in Hyde Park headed by a "magnificent and imperious drum-major," and a black man "who upheld a kind of Oriental standard that had horse tails dangling therefrom, and jingling bells pendant from a central silver crescent," popularly known as a "jingling Johnny." When Princess Charlotte was to be seen going to Court with "the indispensable hoop tilted sideways to enable her to take her seat in the carriage, and the equally indispensable huge plume of feathers." Such are the scenes contained in the recollections of the authoress of this "sketch," who says "I was born on the 22nd of June, 1809, in the same house where my father, Vincent Novello, was born—No. 240, Oxford Road," and who has since gazed out upon the world through kindly tinted spectacles, and has found it very good. Vincent Novello was organist for twenty-six years at the Portuguese Embassy's Chapel, South Street, Grosvenor Square, where his organ playing attained such renown that "it was playfully said that his 'voluntaries,' intended to 'play out' the congregation, on the contrary, kept them in, listening to the very last note." To No. 240, Oxford Road, also came many musical and literary celebrities; amongst them, Leigh Hunt, concerning whom the authoress says: "I can remember once creeping round to where Leigh Hunt's hand rested on the back of the sofa upon

which he sat, and giving it a quiet kiss, because I heard he was a poet"—an act of homage singularly appropriate from one who was later to devote sixteen years of her life to writing the Concordance to Shakespeare. Amid such surroundings it is not surprising that the artistic events of the day should become vividly impressed on so sympathetic a mind, which has cherished them so lovingly as to enable the authoress to endow with palpitating personality many celebrities who now, to most people, live only in their works or by reputation. Mrs. Cowden-Clarke's husband being a dramatic critic, she has much to say concerning the elder Matthews, Liston, Mr. and Mrs. Charles Kemble, and other equally well-known actors and actresses. Of greater interest to the musician, however, is the information concerning the early years of Clara Novello and the account of a musical evening in which Mendelssohn, Malibran, and De Bériot took part, at 67, Frith Street, where the authoress's father had removed, and begun, with his son, Alfred, the publication of the fruitful series of cheap music. The references to the private life of Clara Novello, after she became Countess Gigliucci, and to the home of the authoress at the "Villa Novello," Genoa, and its visitors are pleasant reading. Continental tours and their consequent incidents also furnish many attractive pages. Not one of the least of these is the account of the following occurrence, which took place while Mrs. Cowden-Clarke was on a visit to Mr. Littleton, prior to the production of "The Redemption" at the Birmingham Festival of 1882: "When I began to ecstasise on the sublimity of the work, he (Gounod) owned that he nearly shed tears as he wrote its concluding bars, so intensely had he felt the delight of composing it. When I told him how keenly I sympathised with this feeling, and how I thought that, upon the completion of a work into which one has put one's heart, one feels inspired to commence another, he said, '*Commencer un œuvre d'art qu'on aime, est comme un mariage d'amour*.'"—a remark that will probably become memorable. It should be added that the book contains many excellent portraits of members of the family which has exercised so noteworthy an influence on the progress of music in this country.

*Novello's Octavo Anthems.* Nos. 535—545.  
[Novello, Ewer and Co.]

We have here a choice selection of Church Music, all of which is not actually new. For example, the first number at present before us is "Have mercy upon me," by the late John Goss. This was primarily intended for Lent, but it is a verse anthem, written in Goss's most refined manner, with a comparatively bright fugue ending. No. 536 is "O joyful night," by Berthold Tours, being an English version of "O Lux Beata," penned in a broad and vigorous style for solo, quartet, and chorus, and quite modern in feeling. We have next two anthems for Eastertide or general use. "We declare to you the Gospel," by W. A. C. Cruickshank, opens with a brief bass recitative, and later on there is a soprano solo, the rest being tolerably easy four-part writing for chorus. "When Christ, Who is our life, shall appear," by J. Varley Roberts, is a very unpretentious composition of four pages only, though it ends with a brief fugato. The words are the fourth verse of the third chapter from the Epistle to the Colossians. No. 539, "I am Alpha and Omega," by J. Varley Roberts, is an easy piece, suitable for the average choir. No. 540, "Teach me, O Lord," and 541, "While shepherds watched," by George J. Elvey, are two of the late organist of St. George's Chapel, Windsor Castle's most unambitious compositions. More elaborate is "Sing to the Lord," for harvest-tide, by Joseph Barnby (No. 542). This is a very fine example of a full anthem in the lamented musician's best style, the majestic hymn-like peroration being exceedingly impressive. Much quieter and perfectly devotional is the same composer's "O Lamb of God" (No. 543), for bass solo and chorus, this being suitable for the Communion Service. No. 544, "If ye love Me," by Bruce Steane, is a short three-page anthem for Whitsuntide, directed to be sung unaccompanied. Much longer and more varied is No. 545, "Hail, gladdening Light," by G. C. Martin, suitable for festival use at even-song. It is very bold and majestic, but not so difficult as it may appear at first sight on paper.



*English Lyrics.* (Fourth Set.) Set to music by C. Hubert H. Parry. [Novello, Ewer and Co.]

THE poems chosen by Dr. Parry for his fourth set of "English Lyrics" are by Emerson, L. E. Mitchell, Byron, Keats, and that very voluminous writer "Anon." It is difficult, without going to a considerable extent into detail and technical matters to adequately describe the master-like power of musical expression and command of the manifold resources of rhythm exhibited by the composer in these songs. They are six in number, the first of which is Emerson's "Thine eyes still shine for me," every word of which seems to find a sympathetic companion in the music. The happy optimism of "When lovers meet again," by L. E. Mitchell, is no less successfully echoed in the accompanying strains. In the setting of Byron's "When we two parted," a still higher level is attained and the tragic significance of the lines is strongly accentuated. Few songs possess a brief introduction—four bars only—which so perfectly epitomises the sentiment of that which follows, and the setting of the passage beginning "In secret we met" is simply exquisite. The other poem, selected from Byron, consists of the lines beginning "There be none of beauty's daughters," which are set with remarkable vivaciousness. The text of "Weep you no more" has been wedded to music of great expressiveness. Excellent use is made of a triplet figure in the accompaniment, and a beautiful effect is obtained by a harmonic transition immediately after the first double-bar. Keats's "Bright Star" has received a brilliant setting and one that will rejoice the hearts of cultured vocalists and pianists. It should be added that the songs have manifestly been laid out for a tenor voice.

*Souvenir d'un Bal.* Air de Ballet. By Charles Gounod. Arranged as a song by G. Vaillant. Words by Paul Collin. English words by Theo. Marzials.

*Chanson de Juillet.* By Benjamin Godard. Words by Edouard Guinand. English words by Paul England. [Metzler and Co.]

THE first of these is headed *Oeuvre Posthume*, not always a recommendation, since it sometimes indicates that which a composer has thought unworthy of publication. So many hands have contributed to the song under review that it is difficult to know how much of the music is due to the celebrated composer; but the result is a lively and graceful ditty which may be recommended to the attention of such English vocalists as can enter into the spirit of French music of this description.

Vocalists who are acquainted with the style of Benjamin Godard will find a characteristic example of his talent in "Chanson de Juillet." It is suitable for a tenor or a soprano in point of compass, but in sentiment it is more suited to the former than the latter. Only accomplished pianists had better attempt to read the accompaniment at sight.

*Original Compositions and Arrangements for the Organ.* By Joseph C. Bridge. No. 1. [Novello, Ewer and Co.]

THE first number of this new publication consists of an Overture in G major, by the editor. An *Andante con moto* with mysterious changes of key leads into an *Allegro vivace*, commencing with a flowing, melodious subject in three-four time with an energetic continuation, and leading eventually into the subdominant, in which key the hymn-like second theme is introduced. The working-out is noteworthy for the discursive treatment of the principal motive; but no new material of importance is introduced, and the movement proceeds in a perfectly legitimate manner to an orthodox conclusion.

*Tarantella for the Pianoforte.* By Charles Gardner.

*Pianoforte Album.* By Marston Moore.

*Marion, Valse Brillante.* For Pianoforte. By Oscar Allon. [Weekes and Co.]

THE effects of the bite of the legendary spider would seem likely to go on for all time, for the form of the Tarantella dance still possesses considerable attraction for composers. Mr. Gardner has written a vivacious piece, which if played with spirit would be effective; but it might be mistaken for hundreds of others which have preceded it.

Mr. Moore's Album consists of five little pieces of unpretentious and simple character, but which possess some musical charm. The Album will doubtless appeal to pianists of limited abilities.

Mr. Allon's Waltz possesses little brilliancy of a florid kind, but the composer has cleverly avoided the monotony of rhythm which too often characterises works in this form. It is easy to read and would make a pleasing drawing-room piece.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

AMONG the most important Concerts of the past month the place of honour must be assigned to the Birmingham Festival Choral Society's Jubilee performance of "Elijah," which was given in the Town Hall on the 8th ult., in the presence of an audience that filled every available seat. The committee sent invitations to the surviving members of the first "Elijah" chorus, who were accommodated with seats in the orchestra, while one of Mendelssohn's grandchildren occupied a seat in the side-gallery. The singing of the chorus was distinguished by remarkable tone power, precision, and fervour, the like of which has not been surpassed even at our Festivals. Thanks are due to Dr. Heap; there is no more experienced conductor of the "Elijah" in the country, he having conducted the great oratorio upwards of thirty-five times in all parts of the Midlands. The orchestra, which numbered some eighty performers, never played better, and in Mr. C. W. Perkins the conductor had a most reliable and accomplished organist. The principals were Mesdames Marie Duma and Belle Cole, Mr. Iver McKay, and Mr. Ffrangcon-Davies, assistance in the double quartet being given by local artists. In the quartet "Cast thy burden," the bass part was assigned to Mr. Pountney, who was a chorister at the first performance, and who is still an active member of the choir. The greatest artistic triumph was achieved by Mr. Ffrangcon-Davies, whose conception of *Elijah* was marked by striking individuality, and whose reading of the part revealed quite new features.

Messrs. Harrison's first popular Subscription Concert of the season was given in the Town Hall, on the 5th ult., and attracted, as usual, a large and fashionable audience. The Concert was of a miscellaneous character, the great feature being Lady Hallé's exquisite playing of Handel's Violin Sonata in A major and Néruda's quaint "Berceuse Slave" in D minor (Op. 11). Madame Nordica, who has not been heard here for some years, was the principal vocalist; but, unfortunately, she had contracted a sore throat on her return from America, and did not do justice to her powers. The other vocalists were Miss Ada Crossley, Mr. Barton McGuckin, Mr. Ley Vernon, and Mr. Santley. Mr. Felix Corbett was the pianist, Mr. Sydney Brooks, violoncellist, and Mr. Watkis, accompanist.

In the Town Hall, on the 14th ult., Mr. Stockley gave the first of his twenty-fourth annual series of Orchestral Subscription Concerts in the presence of a fairly large audience. The principal orchestral pieces were Dvorák's Overture "Le Carnaval," Goldmark's Overture "Sakuntala," Bizet's Suite "L'Arlesienne," and Sullivan's "In Bethany," an *Andante* for string orchestra, from the oratorio "The Light of the World." A feature of the Concert was Mr. Leonard Borwick's magnificent rendering of Grieg's Pianoforte Concerto in A minor. In the second part of the programme he gave Chopin's beautiful Prelude in D flat and Liszt's somewhat hackneyed second Rhapsodie Hongroise. Mrs. Helen Trust, who was the only vocalist, sang with the utmost charm Grieg's "Solvejg's Lied."

The Church Choral Association for the archdeaconsries of Coventry and Birmingham held a grand choral Festival at St. Philip's Church, when the amalgamated choirs of fifteen of our local churches took part in the musical service. Mr. John Heywood was the conductor, and Mr. Yates Mander the organist. In honour of this celebration several new compositions by local composers, specially written for this Festival, constituted the principal musical events. These were, two processional hymns by Mr. Henry Taylor and Mr. Tearne, a Magnificat and Nunc dimittis in F



# Sing, O Heavens.

November 1, 1896.

Isaiah xlix. 13; St. Luke i. 68, 69;  
Hymn by Rev. C. Wesley; St. Luke ii. 14.

ANTHEM FOR CHRISTMAS.

Music by ALFRED R. GAUL.

*Allegro moderato.*

**SOPRANO.** *FULL* *f* Sing, O heav'ns, and be joyful, O earth,

**ALTO.** *f* Sing, O heav'ns, and be joyful, O earth,

**TENOR.** *f* Sing, O heav'ns, and be joyful, O earth,

**BASS.** *f* Sing, O heav'ns, and be joyful, O earth,

*Allegro moderato.*

**ORGAN.** *f* *Gl. to 15th, Full Sw. coupd.*

*Ped. 8 & 16 ft. coupd. to Gl.*

sing, O heav'ns, and be joy-ful, O earth. For the Lord hath vis-it-ed His peo-ple, hath vis-it-ed His

sing, O heav'ns, and be joy-ful, O earth. For the Lord hath vis-it-ed His peo-ple, hath vis-it-ed His

sing, O heav'ns, and be joy-ful, O earth. For the Lord hath vis-it-ed His peo-ple, hath vis-it-ed His

sing, O heav'ns, and be joy-ful, O earth. For the Lord hath vis-it-ed His peo-ple, hath vis-it-ed His

peo-ple; And hath rais-ed up, hath rais-ed up a

peo-ple; And hath rais-ed up, hath rais-ed up a

peo-ple; And hath rais-ed up, hath rais-ed up a

peo-ple; And hath rais-ed up, hath rais-ed up a

*Full Org.*

mighty sal - vation for us, and hath rais - ed up, hath rais - ed up, a

mighty sal - vation for us, and hath rais - ed up, hath rais - ed up, a

mighty sal - vation for us, and hath rais - ed up, hath rais - ed up, a

mighty sal - vation for us, and hath rais - ed up, hath rais - ed up, a

mighty sal - vation for us, in the house of His ser - vant Da - vid, His ser - vant Da -

mighty sal - vation for us, in the house of His ser - vant Da - vid, His ser - vant Da -

mighty sal - vation for us, in the house of His ser - vant Da - vid, His ser - vant Da -

mighty sal - vation for us, in the house of His ser - vant Da - vid, His ser - vant Da -

*mf* *reduce Org.*

- vid. Sing, O heav'ns, and be joyful, O earth, sing, O heav'ns, and be joyful, O earth. For the Lord hath

- vid. Sing, O heav'ns, and be joyful, O earth, sing, O heav'ns, and be joyful, O earth. For the Lord hath

- vid. Sing, O heav'ns, and be joyful, O earth, sing, O heav'ns, and be joyful, O earth. For the Lord hath

- vid. Sing, O heav'ns, and be joyful, O earth, sing, O heav'ns, and be joyful, O earth. For the Lord hath

*f* *Gt. to 15th, Full Sw. coupd.* *Full Org.*

vis - it - ed His peo - ple.

vis - it - ed His peo - ple.

vis - it - ed His peo - ple.

vis - it - ed His peo - ple.

L.H.

Ped.

*Tempo di Pastorale.* ♩ - 116. *cres.* *dim.*

*p*

*Sw. Diapasons and Reeds coupled to Gt.*  
*Gt. Gamba.*  
*16 foot Pedal coupled to Gt.*

Ped.

SOPRANO SOLO OR ALL THE SOPRANOS.

*p*

Hark! the her - ald - an - gels sing Glo - ry to the new - born King: Peace on

*p*

senza Ped.

*mf*

earth, and mer - cy mild, God and sin - ners re - con - cil'd.

*mf* *p* *cres.*

Ped.

musical notation for piano introduction, featuring a treble and bass staff with a key signature of one flat and a 4/4 time signature. The music includes a 'dim.' (diminuendo) marking and ends with the instruction 'senza Ped.' (senza Pedale).

## VERSE.

musical notation for the first system of the verse, featuring a treble and bass staff. The lyrics are: "Hark! the her - ald - an - gels sing Glo - ry to the new - born King:". The system includes a 'mf' (mezzo-forte) marking and ends with the instruction 'senza Ped.' (senza Pedale).

musical notation for the second system of the verse, featuring a treble and bass staff. The lyrics are: "Peace on earth, and mer - cy mild, God and sin - ners re - con - cil'd.". The system includes 'p' (piano) and 'mf' (mezzo-forte) markings.

musical notation for the soprano solo section, featuring a treble and bass staff. The lyrics are: "Joy - ful, all ye na - tions, rise, Join the tri - umph of the". The system includes a 'f' (forte) marking and ends with the instruction 'senza Ped.' (senza Pedale).

musical notation for the final system of the verse, featuring a treble and bass staff. The lyrics are: "skies; With th'an - gel - ic host pro - claim Christ is born in Beth - le - hem.". The system includes a 'p' (piano) marking.



## VERSE.

*f* Joy - ful, all ye na - tions, rise, Join.. the tri - umph of the skies ;

*f*

*senza Ped.*

With th'an - gel - ic host pro - claim Christ is born in Beth - le - hem.

SOPRANO SOLO OR ALL THE SOPRANOS.

*mf* Hark! the her - ald - an - gels sing Glo - ry to the new - born King.

*mf*

*senza Ped.*

VERSE.

*mf* Hark! the her - ald - an - gels sing Glo - ry to the new - born King. *rall.*

*mf*

*senza Ped.*

*Allegro con brio.* **FULL.** *f*

Glo - ry to God in the high - est, glo - ry, glo - ry to

Glo - ry to God in the high - est, glo - ry, glo - ry to

Glo - ry to God in the high - est, glo - ry, glo - ry to

Glo - ry to God in the high - est, glo - ry, glo - ry to

*Allegro con brio.* ♩ = 132. *f*

*Gt. to 15th, Full Sw. coupd.*

*Ped. 8 & 16 ft. coupd. to Gt.*

God, glo - ry to God in the high - est, glo - - - ry to God,

God, glo - ry to God in the high - est, glo - - - ry to God,

God, glo - ry to God in the high - est, glo - - - ry to God, glo - ry,

God, glo - ry to God in the high - est, glo - - - ry to God, glo - ry,

glo - ry in the high - est, glo - ry, glo - ry to God, and on earth peace, good

glo - ry in the high - est, glo - ry, glo - ry to God, and on earth peace, good

glo - ry in the high - est, glo - ry, glo - ry to God, and on earth peace, good

glo - ry in the high - est, glo - ry, glo - ry to God, and on earth peace, good

*Sw. p Sw. Diaps. & Reed Stops.*

will to-ward men, and on earth peace, good will to-ward men, good . .

will to-ward men, and on earth peace, good will to-ward men, good . .

will to-ward men, and on earth peace, good will to-ward men, good . .

and on earth peace, good will to-ward men,

*cres.* will, *good . .* will, *dim.* peace on earth, good will to-ward men,

*cres.* will, *good* will, *dim.* peace on earth, good will to-ward men,

*cres.* will, *good . .* will, *dim.* peace on earth, good will to-ward men,

*pp* glo-ry to God, . . glo-ry to God, . . . good will to-ward men,

peace on earth, good will to-ward men, peace on earth, good will to men.

peace on earth, good will to-ward men, peace on earth, good will to men.

peace on earth, good will to-ward men, peace on earth, good will to men.

peace on earth, good will to men.

[illegible]



major by C. J. B. Meacham, and an anthem, "I was glad," by Mr. Alfred R. Gaul. The singing was superb in every detail, the beautiful and pure quality of the treble voices being specially noticeable.

Mr. John Dunn, the eminent violinist, appeared at one of the popular Saturday night Town Hall Concerts, and achieved, as he always does, immense success.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society has a long and attractive programme for the coming season. The November Concert will consist of Edgar Tinell's oratorio "St. Francis," and in addition to the usual Subscription Concerts and extra Christmas performance there are to be two Instrumental Concerts. Thus Dublin may again hear the great symphonies, and for this she will have to thank Dr. Joseph Smith, the enterprising conductor of the Dublin Musical Society.

The University of Dublin Choral Society has held its annual meeting and appointed officers for the coming season. Mr. Ch. Marchant will be conductor.

The Leinster branch of the Incorporated Society of Musicians held its annual meeting on the 17th ult. The report shows a roll of seventy-eight members, and a substantial balance in bank. Dr. T. R. G. Jozé and Mr. Joseph Seymour were re-elected hon. secretary and treasurer respectively.

A new musical society has been established in connection with the Tonic Sol-fa College, London, with a scheme of concerts, classes, and examinations. The concert choir of 100 voices is to be entitled "The Dublin Glee Singers," under the direction of Mr. Joseph Seymour.

Mr. Barton McGuckin announced a grand Concert in the Leinster Hall for the 24th ult., with Miss Carrie Donald, Miss Florence Daly, Mr. Denis O'Sullivan (of "Shamus O'Brien" fame), Signor Foli, and Mr. Thomas Mawhinney.

The Annual Vocal and Instrumental Concert by the inmates of the Blind Asylum, Merriem, announced to take place in the Leinster Hall, on the 21st ult., derived special interest from the fact that the vocalists are trained by the Braille System applied to Tonic Sol-fa and the instrumentalists by the same system applied to Staff Notation.

#### MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

THE musical events in October have been few, but by no means devoid of interest. On the 3rd ult., at the opening meeting of the Dundee Society of Musicians, Professor Niecks gave a Lecture on "Wagner, as man and composer." The Lecture was very interesting and greatly appreciated by a large number of members. At the close of the meeting Professor Niecks was elected an hon. member of the Society.

On the 8th ult. a Chamber Concert was given by Mr. W. P. Fleming, assisted by M. Sons and Madame Lebrun. As is usual at Dundee Chamber Concerts, the audience was small and quite out of proportion to the excellence of the music. The programme contained no novelties, but was well chosen and admirably interpreted.

The first of the Harrison-Simpson Subscription Concerts was held on the 14th ult., and Madame Patti's name was sufficient to attract a huge audience. Her solos included the inevitable "Il Bacio" and "Home, sweet home," but one cannot grumble at the repetition of such gems as Mozart's "Voi che sapete" and "Vedrai Carino." Among the other performers special praise is due to Mr. Norman Salmond and Mr. Leo Stern, and also to Mr. Watkis, whose accompanying was excellent.

#### MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE Norfolk and Norwich Triennial Musical Festival has, for the time being, entirely stifled amateur efforts, consequently there is but little of interest to report this month; but with the passing of the above event, which is noticed specially in another column, our local

societies are beginning to show signs of life. The Norwich Philharmonic Society held its annual meeting on the 17th ult., when the officers for the ensuing year were elected and practices commenced, Dr. Hill continuing to hold the important post of conductor. The secretary was enabled to present a very satisfactory balance-sheet of the past year. Before this is published our premier vocal association (the Gate House Choir) will also have taken the field.

The two following events may be noticed as evidences of the spread of musical culture in the smaller centres of this district:—

The Mildenhall Musical Society was responsible for a vocal and instrumental Concert, which took place in the Town Hall on the 1st ult. With a band of twenty performers, chiefly local amateurs, conducted by Mr. J. D. Antill, highly creditable performances were given of several popular pieces. Mr. R. H. Ingram's violin solos were much appreciated, as was a cornet solo by Mr. W. Marchant. Vocal selections were contributed by Miss Rumbelow, Miss M. James, Rev. A. W. Ivatt, Mr. W. S. Owers, and Mr. Ingram, jun.

It has been decided to resuscitate the Choral Society which existed in Downham Market for several years. Mr. C. H. Lewis has been appointed conductor, and it is hoped that members will attend with sufficient regularity to enable two Concerts to be given during the season.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

IT is not likely that any event in the record of this season's music in Edinburgh will be of more importance than Mr. d'Albert's first appearance. The Music Hall was well filled on the 17th ult., but many were absent who should not have missed the opportunity of judging D'Albert's playing for themselves; and his European reputation ought to have secured for him, at his first Recital, at least, an overflowing audience. The programme was as representative of all styles as the most exacting critic could have wished. Mozart's charming Rondo in A was, perhaps, the most successful number in the programme, and sustained applause showed what a revelation it was to the audience alike of the composer's intention and of the artist's power of graceful poetic interpretation. The slow movement of the "Waldstein" was another rare treat, and so was a less familiar Nocturne of Chopin. Next to the Mozart Rondo the most artistic achievement in the Recital was perhaps the Chopin "Berceuse," given as an encore. Three pieces by Liszt concluded the programme, and the display of "virtuosity" in the "Tarantelle" procured D'Albert an enthusiastic encore, in response to which he played the favourite "Liebesträume." The perfection of his sympathetic touch, delicate *nuance*, and *pianissimo* effects were well displayed by the beauty of the instrument on which he had the good fortune to play.

Dr. Richter's annual visit attracted a large audience to the Music Hall on the 21st ult. The great conductor was most enthusiastically received and repeatedly called to the platform at the close of the Concert. The programme included "Till Eulenspiegel" and Dvorák's Capriccioso, besides the Wagner selection which is the feature of all Dr. Richter's Concerts.

Mr. Learmont Drysdale's "Mystic Musical Play," entitled "The Plague," has been produced with marked success at the Lyceum Theatre. The gruesome story turns on the decision of a wife, who is offered by the Angel of Death the choice of the life of her husband or child, both of whom are suffering from the disease. The peculiarity of the work is that the music is confined to an endeavour to reflect the moods and emotions of the characters as they deliver the dialogue or meditate. The only words sung are uttered by an unseen choir. This treatment is novel, but whether it will mark a new departure in musical dramatic art is doubtful. The husband and wife were respectively impersonated by Mr. Forbes Robertson and Miss Lily Hanbury, and the part of the *Apothecary* was sustained by the author of the play, Mr. Ian Robertson. The composer conducted an efficient orchestra, and, together with the author, was called before the curtain at the close.

A new Choral Association has been formed in Edinburgh, under the direction of Mr. Moonie, whose enthusiasm and ability were well proved in the artistic success which characterised the performances of his male-voice choir. Mr. Moonie's choir made a very promising start last month. Saint-Saëns's "The Heavens declare" and Cowen's "Water Lily" are promised at the first Concert.

Those who know and have any interest in Edinburgh will be glad to learn the site of the new Usher Music Hall. The large block of buildings in Castle Terrace, East of the Lyceum Theatre and Synod Hall, is to be pulled down, and the hall will be built there, right under the noble Castle Rock.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

OFT and again has the Glasgow Society of Musicians entertained the foremost artists of the day, and on the evening of September 30 the management once more honoured itself. Mr. Manuel Garcia had accepted the Society's invitation to be its guest, a large company of ladies and gentlemen—including several leading medical men—sat down to dinner, and the chair was worthily occupied by Mr. Julius Seligmann, who felicitously described the veteran teacher as "a young man of ninety-one-and-a-half years." The Chairman further referred to Mr. Garcia as the author of valuable treatises on the vocal organ and on singing, and to Mrs. and Miss Garcia, who had graced the meeting by their presence. Mr. Garcia, in his interesting reply, claimed Scottish music and Scottish musicians as very old friends, and frankly admitted that the ballad was the siren that first drew his thoughts to the land of the mist and the rainbow. Dr. Macintyre, the eminent throat specialist, struck a sympathetic chord when he referred to one who, after such a long and honoured career, has been spared to see the outcome of his work spoken of as an every-day occurrence in the affairs of men. During the evening Miss Jenny Taggart and Mr. H. A. L. Seligmann sang with much acceptance, and instrumental solos were given by Messrs. Kosman, Halstead, and Benda. The gathering was in every respect memorable, and much interest centred around the references to the science of laryngoscopy, so prominently, of course, identified with its distinguished exponent.

On the 5th ult. a musical version of an old friend, "Cramond Brig," was produced at the Royal Princess's Theatre by Mr. Durward Lely's company. Some fine old Scotch airs have been resuscitated by Dr. John Greig, who has also provided several attractive melodies from his own pen; and if the initial performance was not entirely successful, "Holyrood," as the work is called in its new dress, is not by any means unattractive. On the following evening Mr. and Mrs. Albert Rieu, two recent accessions to the teaching staff of the Athenæum School of Music, made their Glasgow *début*. As a violinist, Mr. Rieu soon showed himself a master of his instrument, while his coadjutor won high praise by reason of her excellent soprano voice and her cultured method. The programme was mainly selected from modern composers.

Mr. Eugene d'Albert's Pianoforte Recital, on the 15th ult., did not exactly crowd St. Andrew's Hall. It was the accomplished pianist's first appearance in Glasgow—his native city, of course—certain droll ebullitions emitted in bygone days had not been forgotten, and while frankly admitting that these have nothing to do with Mr. d'Albert's position in the musical world, still they cannot be quite ignored. Be this as it may, the fact remains that the "bonnie laddie," who found many years ago congenial playground around our "Crescents," did not arouse the enthusiasm due to his exceptional attainments. He, however, appears at the first Concert of our Choral and Orchestral series (in Beethoven's E flat Concerto), and it ought then to be strange indeed should "auld acquaintance be forgot and never brought to mind." Mr. d'Albert's programme on the occasion under brief notice was on familiar lines. He was at his best in Beethoven's "Appassionata" Sonata; Chopin has been heard before now to better advantage in some respects.

The customary large audience greeted Madame Adelina Patti on the evening of the 19th ult., when the *diva* once

more warbled certain very familiar ditties. On the following night Miss Margaret Currie, with the assistance of Miss Lindsay Currie (vocalist), gave a Pianoforte Recital in the Queen's Rooms, and on the 22nd ult. Dr. Richter and his Orchestra were announced to appear in St. Andrew's Hall.

The Greenock Choral Union's season begins on the 19th inst., with the first part of Mendelssohn's "Elijah" and the same composer's "First Walpurgis Night." Later on Mr. Hoeck's excellent Society gives "The Messiah," MacCunn's "Lay of the Last Minstrel," and Stanford's "The Revenge." The council of the Paisley Choral Union announces a series of six Concerts, in co-operation with the Scottish Orchestra Company, Limited. Four of these Concerts will be orchestral, and during the season Mr. James Barr's well-equipped choir will be heard in the "Elijah" and in Handel's "Acis and Galatea."

The Largs Choral Society has taken in hand Anderton's "The Wreck of the Hesperus" and Handel's "Judas Maccabæus." Mr. Lewis N. Parker's cantata "Sylvia" is the work selected for study by the Milngavie Musical Association.

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

IF any fresh evidences were required as to the direction taken by musical tastes in this district, it was assuredly forthcoming on the 17th ult., when the Philharmonic Hall was crowded to its utmost capacity on the occasion of the first Ladies' Concert of the Liverpool Orchestral Society. It has now passed into history how Mr. A. E. Rodewald, an enthusiastic amateur, twelve years or so ago established what was then termed "the people's orchestra," and how, season after season, this organisation increased proportionately in numerical strength and artistic efficiency until at present its ranks include nearly one hundred performers, about half of whom are professional players. Careful rehearsal, under the skilful guidance of Mr. Rodewald, has had its latest result in the production of so important a work as Tchaikowsky's "Pathetic" Symphony, which was given on the occasion under notice with an admirable amount of finish. Other contributions to the programme were German's "Richard III." Overture, Berlioz's Hungarian March, and Mendelssohn's Violin Concerto, the latter being delightfully rendered by Mr. Brodsky.

An event round which gathered an equal amount of musical interest and personal sympathy was the first appearance of the Ross Brothers after a lengthy period of study at Berlin. Mr. Ross, sen., is one of the most deservedly respected of local professors, and his boys, who some years ago were regarded as youthful prodigies in this city, have now developed into conscientious artists of a very high order. Mr. Alfred Ross's *tour de force* was a Violin Concerto by Vieuxtemps, and his brother, Mr. Charles Ross, who was joined by a fellow-student, Mr. Moore, gave some remarkably clever samples of *ensemble* pianoforte playing. The Concert took place in St. George's Hall, on the 10th ult.

Three Orchestral Concerts have been given by the Sunday Society, the band under Mr. Argent having been increased to eighty performers. The Overtures "Rienzi" and "Flying Dutchman" (Wagner), "Athalie" and "Ruy Blas" (Mendelssohn), and the well-known "Zampa" of Herold have been given with other selections.

The Società Armonica has been placed under the conductorship of M. Vasco Akeroyd, a professional musician having thus for the first time during many years past been elected to the important post, and the wisdom of such a step is beyond all question in view of some previous efforts of this time-honoured Society. The Birkenhead Cambrian Choral Society, which has a successful record of work, has likewise engaged a professional conductor, Dr. Reynolds, and upon this departure all concerned are to be congratulated. It is stated that a series of Subscription Concerts will be given this season, and there certainly ought to be room for such a course in Birkenhead, since the recent suspension of those performances, which began more than a quarter of a century ago

with the Wirral Philharmonic Society, under the late Samuel Percival, and which had for so long a period an honourable, if latterly a chequered career.

The Wallasey Musical Society has taken in hand Handel's "Messiah," with the view of giving it at Christmas time. At Warrington, the Musical Society is rehearsing Mendelssohn's "Hymn of Praise"; at Runcorn, the local choristers, claiming a similar title, have taken in hand Handel's "Messiah," and the Newton Society are rehearsing Romberg's "Lay of the Bell." The three latter organisations remain under the conductorship of Mr. F. H. Crossley. At Southport, the Philharmonic Society is preparing Handel's "Israel" and "Messiah," and Sullivan's "Golden Legend," under Mr. H. Hudson, while the local Choral Society is at work on Mendelssohn's "Elijah," under Mr. J. Clarke. Two Societies at Wigan are also practising Handel's "Messiah," and a select class at the newly established Music School is rehearsing Stanford's "Revenge."

The Best memorial has at last fulfilled the desires of its promoters, and a bust of the organist has been permanently placed near the seat which he for so long a period occupied in St. George's Hall. The presentment of Mr. W. T. Best, executed by Mr. Conrad Dressler, is a faithful one, and it was formally unveiled on the 20th ult., in the presence of a considerable gathering of citizens, by the Lord Mayor of Liverpool, the Right Hon. Earl of Derby, K.G.

The National Convention of Tonic Sol-faists took place in Liverpool in the latter days of September and was well attended. Addresses were delivered and papers read by Sir Edward Russell, Messrs. J. S. Curwen, Robert Griffiths, Sydney Hardcastle, W. T. Samuel, Granville E. Humphreys, Fred. H. Burstall, W. S. Woods, F. Royle, W. Docksey, W. I. Argent, W. Harding Bonner, Henry Coward, Filmer Rook, Eleazar Roberts, Hurren Harding, D. W. Evans, and other representative musicians from various parts of the Kingdom.

The first Concert of the fifty-eighth season of the Philharmonic Society found the resident forces in the best possible working order. As previously stated, the chorus has but little to do at these performances, except on four occasions each year, beyond a few part-songs or other light work, but the brief selection thus given on the 13th ult. gave pleasure to all concerned. It is upon the orchestra that the fame of the Society has been built, and the performance of Beethoven's Symphony (No. 7) in A was fully up to the best possible traditions. Mr. F. H. Cowen, whose popularity among all classes in Liverpool is now firmly assured, directed the Concert, and received a most cordial greeting. The Overtures were Wagner's "Rienzi" and Mozart's "Figaro," and Mackenzie's *Courante* from "Ravenswood" was also included in the scheme. A notable feature, both from a personal and musical point of view, was the appearance of Lady Hallé, who played Bruch's Violin Concerto in G minor, and the invitation of the committee thus extended to and happily accepted by the widow of the late conductor of the Society formed matter for the most congratulatory and kindly comment. For the 27th ult. the second Concert of the season was announced, with a Haydn Symphony as the leading feature.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

WE are still in a state of expectancy rather than of actual enjoyment. The prospects are increasingly bright; but only in the last few evenings of this waning month of October will the nearest of them be realised. Dr. Watson has, however, commenced his season with the Vocal Society, the longest number in the programme of the 14th ult. being the melodious little cantata which Goring Thomas constructed upon such vague outlines to words strung together with ill-defined purpose from all sorts of sources. But "The Swan and the Skylark" will not affect the reputation of the ill-fated composer of "Nadeshda," a work so full of promise most unhappily left unfulfilled.

To the announcements which I have previously recorded must be appended that of intended performances of

chamber music by Mr. Max Mayer, to which will, doubtless, be added some by Mr. E. Sachs and his friends; and of the resuming of the excellently planned programmes of the Schiller Anstalt, under the direction of Mr. Carl Fuchs, and the wholly admirable and most finished performances of Mr. Brodsky and his colleagues at the Royal College of Music, to which institution a large number of new pupils has this term been admitted. The musical graduates of the University also are becoming numerous, and to the classes held by Dr. Hiles many earnest students are being attracted.

Messrs. Smith, Sons and Co. announce a series of four Concerts, at the Free Trade Hall, on the 4th inst., December 16, January 20, and February 24. A large number of eminent artists are engaged to appear.

#### MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE sixth annual meeting of the Northern Musicians' Benevolent Society was held in Newcastle-on-Tyne on September 30. It was stated that the funds in hand now amount to £341 9s. 6d., and that during the past year it has not been necessary to make any grants to members. The Society, which was founded some six years ago, with Sir A. C. Mackenzie as president, for the purpose of assisting local musicians in times of sickness and distress, deserves support.

The Rev. Frank Walters, who was present at the recent Wagner Festival at Bayreuth, commenced, on Wednesday, the 21st ult., a series of six Lectures on "The Myths and Legends of Wagner's Dramas," in the Grand Assembly Rooms, Newcastle. The remaining lectures will be given on the five following Wednesday evenings.

On the 16th ult. the first two parts of Haydn's "Creation" were performed, with the assistance of members of the Gateshead Choral Society, in St. George's Church, Jesmond, the occasion being the celebration of the eighth anniversary of the consecration of the church.

Dr. Rea's Amateur Vocal Society has resumed its rehearsals during the past month, the work put into practice being Cherubini's Fourth Mass.

Mr. Eugene d'Albert gave a Pianoforte Recital in Olympia, Newcastle, on the 2nd ult., before a fairly large and exceedingly enthusiastic audience. It was as Northumberland Scholar that Mr. d'Albert entered the National Training School of Music—now the Royal College of Music—some twenty years ago, and his youthful days were chiefly spent in Newcastle.

The first of the Harrison Concerts—of which four will be given during the season—took place in Olympia, Newcastle, on the 26th ult., when Madame Adelina Patti was the centre of attraction.

The first Concert of the seventeenth season of the Newcastle Chamber Music Society was announced to take place in the Assembly Rooms, Newcastle, on the 29th ult., for which occasion a string quartet, consisting of Señor Arbos, Mr. Inwards, Mr. Hobday, and Mr. Ludwig, was engaged, with Mr. David Bispham as vocalist.

The committee of the Sunderland Philharmonic Society has issued its prospectus for the coming season. Two Concerts only are announced in place of the customary three. At the first of these, on the 3rd inst., Mendelssohn's "Elijah" will be given, with Miss Alice Esty, Miss Ada Crossley, Mr. Tom Child, and Mr. Ffrangcon-Davies as principals; and for the second Concert, on March 2, the programme will include Gade's "Crusaders," Beethoven's dramatic chorus "A calm sea and prosperous voyage," Macfarren's cantata "May Day," and Dvorák's *Te Deum* (Op. 103) for soprano and bass soli and chorus. The artists on this occasion will be Miss Maggie Davies, Mr. Lloyd Chandos, and Mr. David Hughes. In addition to these Concerts a Christmas performance of "The Messiah" is talked about.

The Newcastle and Gateshead Choral Union's arrangements for the season also include a performance of Mendelssohn's "Elijah," which will be given in the Town Hall, Newcastle, on the 17th inst., with Miss Mabel Berrey, Madame L. Dews, Mr. N. McLeod Jones, and Mr. Andrew Black in the principal parts. The second Concert will take



place on April 8, when Brahms's German Requiem will be performed, with Miss Marie Fillunger and Mr. Douglas Powell as soloists. A Christmas performance of "The Messiah" will be given, on December 23, as an extra Concert, with Miss Maggie Purvis, Madame Helen Berry, Mr. Joseph Reed, and Mr. John Browning as principals.

The Sunderland Chamber Music Society announces its intention of giving three Concerts during the season, the first to take place at the end of this month.

The South Shields Choral Society will give Handel's "Acis and Galatea," on Wednesday, December 2, with Mrs. Helen Trust, Mr. Charles Chilley, and Mr. David Hughes as principals. For its second Concert, early in the year, Sullivan's "Golden Legend" is mentioned.

The Royal Carl Rosa Opera Company commenced a week's engagement at the Tyne Theatre, Newcastle, on the 26th ult.

#### MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

MR. BARLOW is to be congratulated upon the excellent programmes he is arranging for the Meakin Popular Concerts.

On the 5th ult. the eighth season was opened at the renovated Victoria Hall. Every seat was occupied in the large hall, and, by the unstinted applause accorded, popular testimony was strongly shown. The Riseigari Quartet (Messrs. Riseigari, John Nicholls, Speelman, and Henry Smith) was responsible for the instrumental pieces, while Miss Evangeline Florence, Miss Rosa Green, Mr. David Bispham, and Mr. Whitney Mockridge contributed the vocal music. Mr. Sherratt was the accompanist.

The annual meeting of the Hanley Glee and Madrigal Society was held on the 14th ult. Mr. C. Heath presided and there was a good muster of members. Mr. S. M. Weatherby presented the secretarial report, from which we find that five guineas had been voted to the Howson Memorial Fund, and that after paying all liabilities the balance in hand stands at £208 15s. 7d., being an increase of £34 14s. 4d. upon the year's working. Mr. Alderman Charlesworth succeeds the late Mr. Howson as president and Mr. Shipley becomes financial hon. sec. Mr. Garner and Mr. Weatherby continue as conductor and hon. sec. respectively.

Mr. J. A. MacGregor (of Burslem) has been requested to reconstitute the Choral Society for this formerly active centre in musical matters. A strong committee is being formed.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE first Sheffield Musical Festival has come and gone, and nothing now remains but congratulations on its admitted success, delightful memories of its four memorable Concerts, and a fixed determination that the event shall become a triennial fixture. The melting power of music has received ample proof in this the first important musical venture in the cutlery capital. The "man from Sheffield" is painted by outsiders as a very hard-headed, close-pocketed individual. Certain it is that he, with true Yorkshire shrewdness, likes to have his money's worth; but give him a prospect of a fair bargain and he parts with his money willingly. The Festival had a business-like look about it from the first. The guarantee fund, liberally headed by the Mayor (the Duke of Norfolk), soon reached the sum of £5,000. There was a rush for tickets for every Concert, and at the end posters had to be issued stating that every ticket was sold. The result is that an initial venture, wherein success, musical and financial, was problematical, has attained both, and the nucleus of a fund for future Festivals has been well established. With such a result on record no wonder Sheffield is elated. Two points call for special comment. One is the splendid singing of the voluntary chorus, and the other the excellence of the general arrangements. The first is due partly to the thorough training of Dr. Coward and partly to the fact that South Yorkshire possesses sufficient vocal material to stock a dozen Festival choruses. The second is the outcome of a wise admixture of musical and commercial men on the committees. Hard work by everybody

connected with the affair and the possession of an ideal honorary secretary in Mr. E. Willoughby Firth are two of the most important factors in the gratifying success that has been won.

Mr. August Manns, who has quite won the hearts of his choristers, expressed himself so delighted with the work done by them that he promised to each lady of the chorus a signed portrait of himself. His forces were delighted with his intelligible system of beating. Particularly struck were they by his method of signing for soft singing by putting his grouped fingers to his lips. During his stay in Sheffield he was interviewed several times, his happiest remark being "The snow of winter may be on my head, but the flowers of spring are in my heart."

Mendelssohn's "Hymn of Praise" was performed on the 9th ult., at the Parish Church, Sheffield, under the direction of Mr. T. W. Hanforth, the organist and choir-master. Band and chorus numbered about 140 performers. Mr. G. A. Douglas was organist and Mr. F. W. Gadsby led the orchestra.

The Sheffield Choral Union (Mr. S. Suckley, conductor) announces Concert performances of Auber's opera "Masaniello," "The Messiah," and probably Gounod's "Redemption."

The Sheffield Musical Union announces a performance of Dr. Parry's "Job," under Dr. H. Coward.

The Amateur Instrumental Society (Dr. H. Coward, conductor) announces three Concerts, at the first of which Raff's "Leonora" Symphony will be played.

The first Harrison Concert took place in the Albert Hall, Sheffield, on the 23rd ult. In consequence of a severe chill, caught at Bradford on the 21st, Madame Patti was unable to sing. Mr. Harrison's explanation and fair offers were cheerfully accepted by the audience.

#### MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

THE musical season in Salisbury may be said to have commenced on the 22nd ult., with the Concert of the Test Valley Musical Society. On this occasion the string orchestra as well as the chorus, numbering in all 180 performers, consisted entirely of amateurs, the large majority of the instrumentalists being ladies. Miss Margaret Barter, a young lady with a well-trained voice and pleasing manner, and Mr. W. Anstice were the principal vocalists. Miss Dorothea Tucker played Wilhelmj's arrangement of Bach's Air in C major as a violin solo. The pianoforte accompaniments were played by Miss Stephens, and Mr. E. H. Moberly conducted. The Concert, unfortunately, took place too late for detailed notice.

The Trowbridge Musical Union, of which Mr. H. Millington is the conductor, proposes to give three Concerts during the season. At the first Mendelssohn's "Elijah" will be performed, followed at Christmas by "The Messiah." Costa's "Eli" will be reserved for the spring Concert.

The Chippenham Harmonic Society is at work upon Haydn's oratorio the "Creation," which will be given at the next Concert.

The Southampton Philharmonic Society re-assembled for practice on the 5th ult., under the conductorship of Mr. H. M. Pike. One of the chief works chosen for the coming season is Gounod's "Messe Solennelle." The Amateur Orchestral Society, of which Mr. Charles Fletcher is president and Mr. E. Moon, conductor, commences the winter with several new members, and has already in preparation compositions by Mendelssohn, Beethoven, Wagner, Cowen, &c. Mr. E. Jones has been re-elected leader. Miss Alice Ivey announces a series of four Chamber Concerts, to be given during the season at the Philharmonic Hall, of which more particulars next month.

An attempt is being made by the Southern Section of the Incorporated Society of Musicians to establish the Bournemouth Musical Festival upon a permanent basis. The Corporation has been approached by the representatives of the Section upon the subject, but whether the co-operation of that body will be secured is, at the time of writing, undecided. A very successful Concert was given on the 8th ult., in the Shaftesbury Hall, Bournemouth, by Mr. Duncan Hume and the members of his choir. Eaton



Fanning's "Song of the Vikings" and Vincent's Choral Fantasia on National Songs were included in the programme, which was further contributed to by Madame Newling, Miss Effie Walden, Mr. Charles Fletcher, and others. The Boscombe Philharmonic Society has resumed its weekly practices; Mendelssohn's "St. Paul" is the work put into rehearsal. Dr. Thomas will again officiate as conductor. A new Choral and Orchestral Society has been organised at Westbourne, under the direction of Mr. William Lee. Van Bree's "St. Cecilia's Day" has been selected as the first work to be studied. The Wimbore Choral Society (conductor, Mr. H. J. Eaton) is at work upon Sir John Stainer's cantata "The Daughter of Jairus."

### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

ANY account of music in Yorkshire must at this moment be more in the nature of a forecast than of a retrospect, seeing that the season has only just begun. Still, there are a few Concerts already to be chronicled. At Bradford and Leeds the Royal Carl Rosa Opera Company has been furnishing a large share of last month's music, and has introduced for the first time in these towns Wagner's "Meistersinger" (which had, however, been heard at Bradford in Italian) and "Die Walküre," and Godard's "Vivandière." Whether simply from their novelty or for some hitherto unexpressed interest in Wagner's music, the two music-dramas attracted enormous audiences to the Leeds Theatre and were, with the unavoidable drawbacks of an insufficient orchestra and of wholesale cuts, given in a more than creditable manner.

Another operatic novelty was furnished to Bradford by the visit of the "Shamus O'Brien" Company at the end of September. Mr. Joseph O'Mara retained his original part of *Mike Murphy*, and Mr. Magrath also appeared, though in a fresh rôle, that of the hero, which suited him well. The rest of the cast differed from that of the London production, but left nothing to be desired, singing and acting with the utmost spirit. Indeed, the work as a whole seemed to go with almost more vivacity than at the Opera Comique. Mr. Kreuz conducted very ably.

On the 14th ult. the Leeds Philharmonic gave the first of a long series of "Elijah" jubilee performances with which the West Riding is to be flooded this autumn. Madame Duma, Miss Sarah Berry (who sang remarkably well), and Messrs. Lloyd Chandos and Watkin Mills formed the cast of principals, and the chorus sang with more than usual refinement under Mr. Beyschlag's conductorship. On the 17th ult. the Leeds Permanent Orchestra, conducted by Mr. Alfred Benton, opened its second season, giving portions of Mr. H. Bunting's graceful Village Suite, and on the 20th the first of Dr. Richter's provincial Concerts took place at Leeds, when Tschaiakowsky's "Pathetic" Symphony and Strauss's "Till Eulenspiegel" formed the chief features of a very interesting programme, and of a series of performances that must have opened the eyes of Leeds people as to what a really great conductor can accomplish.

At Bradford the Messrs. Harrison, of Birmingham, have instituted a series of light miscellaneous Concerts, by artists of the first rank. By way of making a brilliant start, Madame Patti appeared at the first of the series, on the 21st ult., and proved as great an attractive force as ever. More modest, but artistically of no less moment, are the Chamber Concerts of the Bradford Harmony Society, the first of which took place on September 30, when Mr. Brodsky appeared as violinist, and played in really masterly style in Sonatas by Beethoven and Grieg, the pianoforte part being taken by Mr. Sigmund Oppenheim. Miss Steger was the vocalist. At Huddersfield the Subscription Concerts are so numerous that a very early start has to be made with them. As early as September 22 the band of the Royal Engineers, under Mr. Sommer, gave a popular programme, Mr. Barton McGuckin singing several songs; and on the 6th ult. Madame Moody and a concert-party were heard in a Concert, the major part of which was given up to a "costume recital" of Gounod's "Philemon et Baucis," with pianoforte accompaniment. Of much greater importance was the third Concert, on the 20th ult.,

when Mr. Reisenauer was the pianist and Miss Irma Sethe the violinist, both artists being new to Huddersfield. On this occasion Madame Albani was the vocalist, so it need not be said that the performances were of an exceptionally high standard of merit all round. On the 13th ult. the Huddersfield Glee and Madrigal Society gave a Concert of part-songs, madrigals, and the like, under Mr. Ibeson's conductorship; and on the 16th ult. the Huddersfield Choral Society gave Mendelssohn's "Elijah," with Madame Ella Russell, Miss Sarah Berry, Mr. Lloyd Chandos, and Mr. Watkin Mills as principals. Mr. John Bowling conducted.

As regards the outlook for the rest of the season, it has never been brighter, if the number of Concerts planned be any criterion. The "Elijah" performances by the important societies at Leeds and Huddersfield have already received notice. In addition to these the jubilee of the oratorio will be celebrated in similar fashion at Bradford, Halifax, Dewsbury, Batley, and Middlesbrough, with probably not a few towns that have escaped our notice.

Among the more interesting things promised by the Yorkshire choral societies are Schumann's "Scenes from Faust" (Part III.) and some of Schubert's works, in commemoration of his centenary, by the Leeds Philharmonic Society; a Mendelssohn programme by the new Leeds Society, the Choral Union; Tinel's "St. Francis" at the Bradford Subscription Concerts; Dr. Parry's "King Saul" by the Bradford Festival Choral Society, and Mr. Randegger's "Fridolin" by the Old Bradford Society. Then the Bradford Permanent Orchestra has given—too late for notice in this issue—Professor Stanford's Norwich work "Phaudrig Crohoore," as part of a "Stanford programme," conducted by the composer himself. So it will be seen Bradford is alive to the claims of contemporary art. No less so is the Dewsbury Society, which celebrates its own jubilee in March with a programme including Dr. Parry's Leeds cantata "Invocation to Music," his "Blest Pair of Sirens," and Mr. German's Leeds Suite, both composers appearing to conduct each his own work. Huddersfield has nothing more out of the way than "Samson," but Halifax is preparing Dvorák's "Stabat Mater," Schubert's "Miriam's Song," and Parry's "Blest Pair of Sirens." At Keighley, the Musical Union promises a resurrection of Sir George Macfarren's "King David," which has not been heard for many years. The little Bramley Society is well up to date, a performance of Mr. Elgar's Worcester cantata, "The Light of Life," being promised. The York Society, of which Canon Hudson has just been appointed conductor, is attempting Dvorák's "Stabat Mater," which would seem just now to be as popular as it deserves. At Hull, the Harmonic Society promises Costa's "Eli," a revival as singular as that of Macfarren's work. The Middlesbrough Musical Union, always enterprising, is arranging for a Concert performance of Schumann's "Manfred" music, with Mr. Charles Fry as reciter of an abridged version of the poem. Cowen's "Rose Maiden" is promised at Whitby, and the same composer's "St. John's Eve" at Ilkley. The Bridlington Society, which always aims high, is preparing Dvorák's "Spectre's Bride." When we have added to this long list of works all the more familiar oratorios, such as "Messiah," "Judas," "St. Paul," "Golden Legend," and the like, that are to be given during the season, it will be seen how much choral music the county has in store for it. Of the Orchestral and Chamber Concerts, too, there will be no stint, so far as the larger towns are concerned; but space will not permit of even as brief a summary of these as has been given to the choral societies.

### MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE festivities in connection with the visit of the Russian Imperial couple have retarded the activity here in matters musical, which, so far as the earlier part of last month is concerned, may be said to have been confined almost entirely to the performance of the Russian National Hymn. Particulars of the gala representation at the Opéra, at the Théâtre Français, and the entertainment at Versailles will be found in another column.

Some important modifications are about to be made in the teaching staff of the Conservatoire, which will have an interesting and significant bearing upon the future of this Government Institution. In accordance with the decree of September 29, 1895, the Conservatoire is governed by a superior Council of Instruction, consisting of artistic committees and the members of the Ministry of Fine Arts. The Council met on the 14th ult. for the purpose of making fresh nominations in the room of M. Dubois, the new director of the Institution; of M. Massenet, who has resigned, as well as of MM. Delahaye, Garcin, and Danhauser. As the result of the voting, M. Widor is designated for the chair of M. Dubois (composition); MM. Fauré and Ch. Lefebvre, *ex æquo*, for that of M. Massenet (composition); M. Vidal for the class of accompaniment; M. Rémy for that of violin, and M. de Martini for a vocal class. Thus the Minister of Fine Arts, in making the appointment, will have to choose between M. Fauré and M. Ch. Lefebvre, who represent totally different artistic standpoints; the latter, a former laureate of the Prix de Rome, representing the traditions of the Institution, while M. Fauré belongs to the advanced modern school, and has made his studies at the Ecole Niedermeyer. M. Widor also, although he has a class for organ playing at the Conservatoire, has not been a pupil there. It will be seen then that these nominations are not without considerable significance as affecting our musical community.

There is some idea at the Opéra of a revival of "Les Huguenots," but in any case it will not be realised until after the production of M. Bruneau's "Messidor." Meanwhile, performances are taking place of "Tannhäuser," "Hamlet," "Faust," "Hellé," and other works now in the *répertoire*.

At the Opéra Comique the date of the expected interesting revival of "Don Giovanni" has not yet been fixed, and the distribution of the cast, with the exception of MM. Maurel and Fugère, remains still uncertain. Performances here have been confined to "La Fille du Regiment," "Mignon," "Il Barbiere," and similar old acquaintances. The moment for unching out upon novelties has, as will be gathered from the above, not yet arrived.

M. Lamoureux announced the opening of his season on the 18th ult., with a Popular Festival Concert. In his orchestra, M. Drensen takes the place of M. Salmon as solo violoncello and M. Capet that of M. Houfflack as solo violin. M. Colonne's Concerts were to re-commence on the 25th ult.

The Polish violinist, M. Stanislas Barcewiz, made his appearance recently at one of the Concerts held at the Theatrical and Musical Exhibition, and, despite the wretched acoustic conditions of the immense hall, scored a complete success. Among the exhibits here, one of great interest is a collection of tuning-forks of Messrs. Pleyel and Wolff, illustrating the ascending tendency of the tonality from the year 1700 to 1855. Very curious are the No. 1, emanating from the period of Louis XIV., in 1700, and representing the pitch established by Sauveur, and the No. 2, which gives the *la* of the orchestra of Louis XVI., in 1780. M. Tolbecque, a violoncellist who has devoted himself for a considerable time past to the art of constructing stringed instruments, exhibits quite a series of remarkable reproductions, upon the authority of literary descriptions, engravings, *bas-reliefs*, &c., of curious ancient instruments, such as the *lyras* of the fifth, sixth, and eighth centuries B.C. Several specimens of these reconstructions of M. Tolbecque have already been acquired by the Museum in Brussels.

M. Saint-Saëns has just returned from a most successful concert tour, in his capacity of organ virtuoso, in Switzerland. M. Widor, on the other hand, is expected in Moscow on the 16th ult. to conduct his Second Symphony.

MR. CHARLES FRY has prepared a most interesting selection of incidental music for his series of Recitals with Miss Olive Kennett, which take place on the 27th inst. and December 4 and 12, at the Queen's (Small) Hall. The selections include some new orchestral music by Arthur Fox for Shakespeare's "As you like it"; John E. West's effective music, recently heard at the Promenade Concerts, to Longfellow's "King Robert of Sicily"; Clement

Locknane's music to Shakespeare's "Macbeth"; two movements from F. H. Cowen's set of Four English Dances, and Schumann's music to a scene from Byron's "Manfred." Two of the part-songs to be sung in "As you like it"—"Under the greenwood tree," by H. W. Wareing, and "It was a lover and his lass," by A. H. Brewer—will be heard in London for the first time. The music is to be executed by a newly-formed select choir and orchestra, under the direction of Mr. William A. Gardner; an assurance of its being effectively rendered will be found in Mr. Fry's knowledge of and sympathy with musical art.

MRS. PAULA PLOWITZ-CAVOUR, at her Concert at Steinway Hall, on the 22nd ult., was content to make only two contributions to the programme. These were the air from "Jephtha," "In gentle murmurs," and Löwe's "Die Uhr," both of which she sang with refinement, though it seemed strange to hear the Handelian piece in German. Mdlle. Irma Sethe, the violinist, completely mastered the difficulties of Bach's Prelude and Fugue in G minor, and was heard to even greater advantage in a Lullaby by L. H. Hillier and the *Airs Russes* of Wieniawski. Herr Alfred Reisenauer played pianoforte compositions by Chopin, Moszkowsky, and Liszt, especially distinguishing himself in one of the Hungarian Rhapsodies of the last-named. Violoncello solos were rendered in excellent style by Miss May Campbell Taylor. The vocalists, besides the Concert-giver, were Mr. Alfred Adams (a new-comer, who judiciously employs a light tenor voice), Mrs. Montague Fordham, and the Misses Tomson.

THE British Chamber Music Concerts (third season), under the direction of Mr. Ernest Fowles, will be given at the Queen's (Small) Hall on the 4th and 18th inst. and December 8 and 16. The following works by British composers will be performed: Sonata in D for pianoforte and violin (Op. 11), C. V. Stanford; Quartet for pianoforte and strings in E flat, A. C. Mackenzie; Trio in C minor for pianoforte, violin, and clarinet (first time), R. H. Walthew; Theme and nineteen Variations in D minor for pianoforte, C. H. H. Parry; Trio in A for pianoforte and strings (Op. 88, first time), Algernon Ashton; String Quartet in G minor (first time), Joseph Spaight; Quintet for pianoforte and strings in C, Gerard F. Cobb; Fantasiestücke for strings (Op. 5), S. Coleridge Taylor; Quintet for pianoforte and strings in G minor, G. A. Macfarren; Sonata in B flat for pianoforte and viola (No. 2, first time), Leonard Fowles.

LINCOLN is to be congratulated on the formation of a choral society, under the presidency of the Very Rev. the Dean, and with Dr. G. J. Bennett, organist of the Cathedral, as conductor. Rehearsals have been commenced with 200 voices, and the first Concert is announced for December 8. The programme on this occasion will comprise Mendelssohn's "Athalie," "The Dream of Eugene Aram," with the incidental music written by Sir Alexander Mackenzie, and Edward German's Dances to "Henry VIII." Madame Clara Samuëll will be the principal vocalist. Mr. Charles Fry has been engaged for the first-named works, and there will be a specially engaged full orchestra. Dr. Bennett is also making endeavours to establish a permanent orchestral society in Lincoln, in which it is to be hoped he will be successful.

MISS SUSETTA FENN gave her eighth evening Concert, at Brixton Hall, on the 16th ult., assisted by Madame Clara Samuëll, Miss Emma Fenn, Mr. Sinclair Dunn, Mr. Frank Swinford, Mr. James Budd, Miss Annie Burghes, Miss Dell Thompson, Mr. W. L. Barrett, and the members of the St. George's Glee Union. Miss Fenn's most successful effort was Braga's "Serenata," with violin *obbligato* played by Major-General Stephens. Mr. J. P. Attwater acted as accompanist.

THE annual Harvest Festival was held at Eccleston Square Church on September 27. Mr. H. A. Evans, organist of the church, and Miss U. C. Gross were at the organ, assisted by a trio of strings led by Mr. Wylie Price.

THREE Recitals are announced by Herr Michael Balling and Mr. Carl Weber at the Queen's (Small) Hall, to introduce the Ritter Viola-Alta, on Wednesday afternoons, the 28th ult. and the 4th and 11th inst.

THE musical prospectus of the Winter Gardens at Bournemouth speaks well for the enterprise and good taste of its promoters, and also for the artistic appreciation of the Borough. Mr. Dan Godfrey, jun., the musical director, invites subscription to a series of sixty Symphony Concerts, to be given during the winter on Mondays and Thursdays. It is pleasant also to find that Mr. Godfrey remembers the claims of British musicians, and to notice, amongst the long list of composers whose overtures, symphonies, and other works are to be performed, the names of Sterndale Bennett, Mackenzie, MacCunn, German, and Cowen. The orchestra consists of thirty-five performers, and each programme contains one or more overtures and an entire symphony, while a concerto with orchestra will be given every Monday.

THE Musical Guild will give four Concerts of Chamber Music (fifteenth series) in the Town Hall, Kensington. The first was announced to take place on the 27th ult., and the others will be given on the 10th and 24th inst. and December 8. The following works will be performed during the series: Schubert's Octet (strings and wind), Coleridge Taylor's Clarinet Quintet (new), Mozart's String Quintet in C, Brahms's Pianoforte Quartet in A major, Beethoven's String Quartet in F (Op. 59), Beethoven's String Quartet in A major (Op. 18), Schumann's Pianoforte Trio in G minor, A. Davidson Arnott's Pianoforte Trio in A major (new), Robert Kahn's Violin Sonata in G minor, Op. 5 (new), T. T. Noble's Suite for pianoforte and violin in A major (new).

THE thirteenth season of the Hampstead Popular Concerts of Chamber Music will consist of a series of six Concerts, on Friday evenings, at the Vestry Hall, Haverstock Hill, on the following dates: The 20th inst., December 4, 18, February 12, 26, and March 12. Dr. Joachim will again be the leading violinist at the last Concert, and Messrs. Gompertz and Ludwig will lead alternately at the others as before. The pianists will be Miss Fanny Davies, Miss Ilona Eibenschütz, Miss C. Kleeberg, Madame Haas, and Mr. Leonard Borwick; and the vocalists, Madame Gomez, Miss Fillunger, Mr. Walter Ford, Mr. Plunket Greene, Mr. Meux, and Mr. Henschel. Mr. Bird will be the accompanist.

MADAME AMINA GOODWIN and Madame Lilian Griffiths gave an attractive Chamber Concert on the 21st ult., at the Queen's (Small) Hall. The programme contained Arensky's effective Pianoforte Trio in D minor (Op. 32) and the first performance in London of Nicodé's Sonata in G (Op. 25) for pianoforte and violoncello, which proved an interesting work. In the first of the above the Concert-givers received able assistance from Mr. Squire, who also took part with Madame Amina Goodwin in Nicodé's Sonata. Several solos were effectively played by the above-mentioned ladies, and some songs were sung with taste by Mr. Edwin Wareham.

MR. ERNEST MEADS gave a Dramatic Recital at the Hampstead Conservatoire on the 22nd ult., the programme of which included so much music that it might fairly have been called a Concert with Recitations. Among other pieces Mr. Meads recited, for the first time, "The Legend beautiful" and "Young Lochinvar," with music by Mr. Stanley Hawley (accompanied by the composer), in the latter of which he was specially successful. Mr. Meads's humorous pieces were also much appreciated. The reciter was assisted by Miss Marie Newland and Mr. Faithful Pearce (vocalists), Miss Ada Boden (pianist), and Miss Kate Ould (violinist).

MR. A. MONTAGUE BORWELL, who gave a Concert on the 23rd ult., at the Queen's (Small) Hall, possesses a pleasant baritone voice, which he uses with good taste, and his renderings of Gounod's "O that we two were maying," and other songs, met with much acceptance from a numerous audience. He received assistance from the Misses Clara Osmond, Eldina Bligh, and May Taylor, who played Dvorák's Pianoforte Trio in B flat (Op. 21), and also contributed several solos on their respective instruments. Miss Adèle Gray also made a fairly successful first appearance in England as a vocalist.

MISS JULIE GEYER gave a farewell Pianoforte Recital, on the 22nd ult., at Clavier Hall, Hanover Square. Miss

Geyer's playing shows in a remarkable manner what may be accomplished by diligent practice on the instrument designed by Mr. Virgil, and her numerous performances in this country have been heard by a large number of interested listeners. Her last programme contained a selection from old and modern masters well calculated to display her great abilities, and pleasing variety was obtained by Miss Kate Chaplin's admirable renderings of violoncello pieces by Bach and Lalo.

THE offer of £20 made by a generous amateur for the best Quintet for flute, clarinet, horn, bassoon, and pianoforte, or Septet or Octet for pianoforte, strings, and wind, will doubtless set many students' pens to work. The judges are Drs. Villiers Stanford, Charles Wood, and G. J. Bennett, and the conditions of competition may be obtained from Dr. Yorke Trotter, 22, Princes Street, Cavendish Square, W. The procedure may be recommended to the attention of other lovers of this branch of the art, which would doubtless thereby gain many attractive examples of chamber music.

AN instructive Lecture on "Musical Form" was given on the 17th ult., by Mr. Charles Williams, at Messrs. Broadwood's Concert-room. The lecturer's remarks were admirably illustrated by Miss Agnes Zimmermann, Miss Gwendolyn Toms, and Messrs. Jasper Sutcliffe, Ernest Tomlinson, and Squire, the chief works analysed and performed being Brahms's Intermezzo in E minor, from the pianoforte pieces (Op. 119), and this composer's Pianoforte Quartet in G minor (Op. 25). Mr. Williams will begin a series of these Lectures, on the 4th inst., at St. Martin's Town Hall.

THE bust of the late Sir Joseph Barnby, which has been purchased out of the Royal Choral Society's "Barnby Memorial Fund," has now been completed, and was to be uncovered at the close of the choir rehearsal, in the Albert Hall, on the 26th ult. The total amount subscribed is £232 8s., and after paying for the bust, pedestal, and other expenses, there will remain about £110 to be handed to the "Barnby Memorial Trust Fund," for the benefit of the children.

THE Westminster Orchestral Society will give Concerts on Wednesday evenings, December 16, March 31, and June 2. At the first of these the programme will include Mendelssohn's Overture "The Hebrides," L. Schiitt's Pianoforte Concerto, played by Miss Llewela Davies; a Romance for violin and orchestra, by Stewart Macpherson; and Beethoven's "Pastoral" Symphony. Mr. Stewart Macpherson will again be the conductor.

DR. C. J. FROST is giving a series of six Bach Recitals on the organ in the Central Hall of the Goldsmith's Institute, on Thursday evenings. The first of these took place on the 15th ult., when the programme included Prælude and Fuga in C major, Sonata in E flat, Pastorale in F major, and Concerto (No. 1) in G. He was assisted by Miss L. Whitley (vocalist) and Miss Nellie Clayton (violinist).

THE Harvest Thanksgiving Services at St. Margaret Patten, Rood Lane, were held on the 4th ult. The Mass at the solemn celebration was Gounod's "St. Cecilia." After the evening service, Mendelssohn's "Hymn of Praise" was excellently rendered by the choir. Mr. W. M. Wait (organist and choirmaster) presided at the organ and gave an Organ Recital before Evensong.

AN interesting Concert of Schumann's music was given by Mr. J. W. Ivimey, at the South-West London Polytechnic Institute, on the 17th ult. The programme included the Phantasiestücke, solos for pianoforte (Mr. John Ivimey), violin (Mr. Joseph Ivimey), and violoncello (Miss Kemp-Welsh), and songs by Miss Louie Lowe and Miss Constance Barber.

AN excellent programme has been prepared for the fifth annual Music Competition promoted by the Isle of Man Fine Art and Industrial Guild. The meeting will take place on March 25 next, and the number and character of the prizes offered testify to faith in the musical activity and abilities of the islanders, to whom competition is restricted.



At the invitation of Professor Bridge, Sir Arthur Sullivan has been invited to conduct the performance of his "Golden Legend," by the Royal Choral Society, on the 19th inst. Sir Arthur is now rarely seen as a conductor in London, and his appearance will, no doubt, impart additional interest to this performance of his popular work.

THE Gresham Lectures by Professor Bridge (details of which will be found in our advertisement columns) will be delivered this term at Gresham College, and not at the City of London School, owing to the temporary engagement of the Hall in this Institution. The first will be given on the 10th inst.

THE Kyrie Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah" in St. Matthew's Church, Stepney, on the 15th ult. The soloists were Madame Campbell Perugini, Miss Rina Robinson, Mr. James Leylands, and Mr. Swabey Russell. Mr. Herbert Cooke accompanied on the organ.

THE twelfth season of the St. Peter's Choral Society will commence on the 24th inst., at St. Peter's Hall, Brockley, with Mendelssohn's "St. Paul." Berlioz's "Faust" will be given on February 23, and Spohr's "Last Judgment" with Rossini's "Stabat Mater" on April 6. There will also be a Members' Concert on May 10.

THE sixth season of Concerts of the Chicago Orchestra, under the direction of Mr. Theodore Thomas, at the Auditorium, was announced to commence on the 23rd ult. The season will consist of twenty-two *Matinees*, on Fridays at 2.30 p.m., and twenty-two evening Concerts, on Saturdays at 8.15 p.m.

THE Temple Orchestral Society is about to change its name and become "The Inns of Court Orchestral Society." By so doing it will enlarge its sphere of action and render eligible members of Lincoln's Inn and Gray's Inn. Harmony amongst lawyers is always to be commended.

NEW organs have been erected by Messrs. Norman Bros. and Beard at the Parish Church, Great Ormesby (opened by Dr. F. Bates on September 25), and St. John's Church, Woodbridge (opened by Dr. Bunnett on the 15th ult.).

SIGNOR EMILIO PIZZI has just completed another one-act opera, entitled "La Rosalba," the libretto by Signor Illica, which, like his "Gabiella," is intended, in the first place, for Madame Patti's private theatre at Craig-y-Nos.

THE competition for the John Thomas Welsh Scholarship took place at the Royal Academy of Music, on September 28, when the scholarship was awarded to Kate Williams. Edith Marian Owen was highly commended.

THE Harvest Festival at the Church of St. Alphege, London Wall, took place on the 18th ult. A short Organ Recital by Mr. Arthur C. Tattersall (organist and choirmaster) was given after the evening service.

A NEW feature, interesting to musical students, in the educational session at Toynbee Hall this year will be the establishment of an Orchestral Society for the practice of compositions by Bach and Handel.

HARVEST Festival Services were held at Christ Church, West Green, South Tottenham, on the 1st ult., and continued on the following Sunday. Mr. A. M. Flack, organist and choirmaster, presided at the organ.

THE Bridlington Musical Society, under the direction of Mr. Bosville, has in rehearsal Mendelssohn's "Lauda Sion," Bach's "God's time is the best," and Dvorák's "The Spectre's Bride."

MR. ERNEST NEWTON has been appointed musical director of the London County Council Musical Society.

H.R.H. the Prince of Wales has been pleased to accept a copy of Signor Arditi's "Reminiscences."

MR. E. MASON, of Arbroath, has been appointed conductor of the Carnoustie Choral Union.

MR. F. BRIENT has been appointed chorus-master to the St. Faith's Choral Society, Stepney.

## FOREIGN NOTES.

ANTWERP.—M. Jan Blockx's new opera "Herberg-princess" was produced for the first time at the Flemish Theatre, on the 10th ult., with complete success. The music, while, almost as a matter of course, showing the influence of Wagner, frequently introduces a national element with happy results.

BARCELONA.—An important orchestral work from the pen of Señor Tomas Breton, the distinguished operatic composer, was produced for the first time at a recent Concert of the Euterpe Society, under the direction of Señor Goula, with great success. It is an orchestral suite in four parts, entitled respectively "Bolero," "Pologitano," "Marcha," and "Zapateado," all highly characteristic movements and masterly in their instrumentation. Barcelonese audiences have shown themselves of late years no mean judges of musical excellence, and the new work will probably, ere long, also obtain a hearing outside Spain.

BERLIN.—Mozart's "Le Nozze di Figaro" (known here as "Figaro's Hochzeit"), newly mounted somewhat after the pattern of the Munich representations of the work, was produced at the Royal Theatre on the 9th ult., with, on the whole, a satisfactory cast, and conducted with consummate skill by Herr Weingartner.—The first of the Philharmonic Concerts of the season took place, under Herr Nikisch's direction, on the 12th ult., the programme including Weber's "Euryanthe" Overture, the "Meistersinger" Prelude, Brahms's C minor Symphony, Beethoven's Violin Concerto (executant, M. Petschnikoff), and two instrumental numbers from Humperdinck's fairy drama "Die Königskinder." The latter, representing as they do the composer of "Hansel and Gretel" at his best, proved immensely effective. The concert season here is now again in full activity, and it has been estimated that at least eight hundred performances of one kind and another will take place between this and March next, so that the critics, at least, will not swell the ranks of the unemployed.

BRÜNN.—It is proposed by the Czech party here to erect a national theatre in this the capital of Moravia, hitherto possessed only of an excellent German Municipal Theatre. Subscriptions are being raised and a grand Concert, with good financial results, was recently given for that purpose at Prague. Goldmark's "The Cricket on the Hearth" was brought out at the Municipal Theatre on the 3rd ult., and enthusiastically received.

BRUSSELS.—The recent *début* at the Théâtre de la Monnaie of Mdlle. Kutscherra, as *Elsa* in "Lohengrin," more than justified the considerable distinction gained by the lady in the leading concert institutions of the French capital; her grand and well-trained voice, dramatic powers, and poetic appreciation of her part at once winning for her the suffrages of the audience.—M. d'Indy has completed the score of an important orchestral work in variation form which will be first produced at one of M. Ysaye's Concerts this season. These re-commence on the 29th inst., with M. Raoul Pugno as the pianist and Beethoven's "Eroica" in the programme.—M. Edgar Tinel has completed his new oratorio "Sainte Godelive," which will shortly be published by Messrs. Breitkopf and Härtel, of Leipzig. It will probably be performed this winter at the Concerts Populaires.

BUDA-PESTH.—On the 4th ult., at the Royal Theatre, an enormously successful first performance, in the Hungarian language, took place of Goldmark's comic opera "The Cricket on the Hearth," under the direction of M. Alexander Erkel. The composer, who is a Hungarian by birth, was present and had to appear before the curtain no less than fourteen times during the performance.—Dr. Hans Richter will conduct six of the Philharmonic Society's Concerts here during the present season, while the remaining two will be under the direction respectively of Herr Siegfried Wagner and Capellmeister Sucher, of Berlin.

COLOGNE.—Reznicek's comic opera, "Donna Diana," as yet produced only on two or three German stages, was brought out at the Stadt-Theater, on the 4th ult., and received with high favour. The work has also been accepted for performance at Berlin, Wiesbaden, Graz, and elsewhere.



**COPENHAGEN.**—A new opera, entitled "Kean," by Herr August Enna, the successful composer of "Die Hexe," is in course of preparation at the Royal Theatre. The libretto of the new work, by Herr Michaëlis, is founded upon the well-known drama by Dumas.

**DRESDEN.**—The birth anniversary of the warrior-poet Körner was signalled, on September 23, by the performance, at the Royal Theatre, of the drama "Zriny," and by the highly interesting first production of Schubert's setting of Körner's "Der Vierjährige Posten," in the stage version given it by Dr. Robert Hirschfeld, of Vienna. The score, written by Schubert from May 13 to 19, 1815, comprises nine numbers, and does not include a *Finale*. The latter has been ably supplied by Dr. Hirschfeld, from themes contained in the overture and from one or two other little-known "Singspiele" of the master. The performance, under Herr Schuch's direction, was excellent, amongst the numbers most appreciated being a prayer, finely rendered by Frau Edel, a duet, and an exquisite terzetto, sung by the lady mentioned, Herren Anthes and Nebuschka.—Herr August Bungert's music-drama, "The Return of Ulysses," forming part of the trilogy "Homeric World," is to be brought out at the Royal Theatre during the present month.

**GENOA.**—A curious ceremony was recently performed at the Municipal Palace here, when the urn, a kind of sarcophagus, containing Paganini's violin was opened for the purpose of providing the instrument with a fresh set of strings. In the presence of the fathers of this city, the distinguished violinist, Signor Leandro Campaneri, thereupon once more made the famous fiddle give utterance to the "Campanella" of its former master, and one or two other pieces, after which it was again consigned to the dignified silence of its costly receptacle.

**GRAZ.**—Madame Gemma Bellincioni, the distinguished *prima donna*, has just given a series of representations at the Stadt-Theater to enthusiastic audiences, her impersonations including the titular parts in Mascagni's new operatic duologue, "Zanetto," "Traviata," "Carmen," and *Nedda* in "Pagliacci."

**HAMBURG.**—It is stated that the brain-mischief which eventually led to the lamented death of Catharina Klafsky was caused by a fall she sustained some months since while in New York, when she struck her head sharply against a table, though little was thought of it at the time. The funeral of the great *prima donna* took place amidst countless tokens of sympathy from far and near, and, in accordance with her expressed wish, she was laid in her grave clad in the white robes assumed by *Elisabeth* in the third act of "Tannhäuser."

**LEIPZIG.**—The season of the Gewandhaus Concerts commenced on the 15th ult., under the direction of Herr Nikisch, the performances including Schumann's E flat major Symphony, with a special reference to the demise of the composer's widow during the vacation of an institution so closely associated with the memory of both artists. The present series of Concerts will include, in addition to the ordinary repertory, Liszt's "Faust" Symphony, Brahms's "Triumphlied," Bruckner's Te Deum, a new orchestral work by Herr Mahler, and other interesting pieces. Amongst the artists engaged may be mentioned Professor Joachim, Paderewski, Leo Stern, Ellen Gulbranson, and Eugen Gura.—The mortal remains of Johann Sebastian Bach and those of the poet Gellert are about to be transferred to their, it may be hoped, final resting-place in the crypt assigned for the purpose in the renovated church of St. John, which has just been completed. As regards the projected monument to the great Cantor, the subscriptions so far amount to some fifteen thousand marks, about one-half of the sum required.

**MAGDEBURG.**—On the 11th ult. the Kirchen-Gesangverein celebrated the completion of its jubilee, having in the course of its fifty years' existence, from very modest beginnings, attained to a foremost position amongst similar institutions of the fatherland. A special feature in the present celebration was supplied by the fact that the Society is still conducted by its founder, Music-director Gustav Rebling, whose receptive and appreciative mind as regards

the progress of the art during the half-century of his conductorship has been the chief cause in the development of the Society. It was the Magdeburg Gesangverein which took part in the memorable performance of Beethoven's Ninth Symphony in connection with the laying of the foundation stone of the Bayreuth Theatre.

**MUNICH.**—The special operatic performances organised by the directors of the Royal Theatre came to a close on September 30, with a performance of "Don Giovanni," at the Residenz Theatre; two excellent representations of "Tannhäuser" and "Lohengrin," under Herr Mottl's direction, marking the close of those of Wagnerian works at the Royal Theatre. At the latter institution the ordinary performances have been resumed, and will include during the season, amongst novelties, Kienzl's "Evangelimann," Goldmark's "Cricket on the Hearth," Schilling's "Ingelwede" (one of the most important post-Wagnerian works), and an initiatory first performance of a (presumably comic) opera, entitled "Zinnber," by Herr Hausegger.—Herr Hermann Levi, the famous Wagnerian conductor, has resigned the first Capellmeistership at the Royal Theatre, which he has held with such distinction for the past twenty-four years. He retires on a pension, retaining, by desire of the Prince Regent, the honorary title of his office. The appointment of Herr Richard Strauss and Dr. Erdmannsdorfer as his successors leaves the musical direction of the Royal establishment in excellent hands. Herr Levi, who is in his fifty-seventh year, is about to be married to Frau Marie Fiedler, widow of Conrad Fiedler, a distinguished art critic.

**PRAGUE.**—A new one-act opera, "Die Schneeflocke," by Harry Berté, achieved a brilliant success on its first performance, at the German Theatre, on the 4th ult. It was followed, on the same evening, by a new ballet by Richard Heuberger, entitled "Die Lautenschlägerin" ("The Lute Player"), which likewise met with a good reception, on account chiefly of its melodious score.

**ST. PETERSBURG.**—The Imperial Opera re-opened its doors on September 1 with a performance of Tchaikowsky's most popular opera "Eugene Onéguine." At the Marie Theatre, Glinka's "Rousslane et Lucmilla" has been revived with enormous success.

**STUTTGART.**—A cycle of Mozart's operas, newly mounted, was opened on the 10th ult., at the Royal Opera, with "Le Nozze di Figaro," for which the recent Munich performances served as a model. The performances last month also included the first production here of Smetana's "Dalibor," which proved highly successful. Mascagni's "Zanetto" is to be brought out next.

**THE HAGUE.**—There will be no less than four operatic companies competing for the favour of the public here this season—viz., the Royal French Opera (a permanent institution), the Netherlandish Opera from Amsterdam, an Italian troupe, and a German Operetta Company; sufficient, one should think, to meet the requirements of a capital of less than two hundred thousand inhabitants. At the French Opera, M. Massenet's "Hérodiade" and M. Saint-Saëns's "Proserpine" will be novelties here, and there is also promised a new opera, "Les Gueux de Mer," by a native composer, M. Van't Kruijs, an organist of some note. At the Netherlandish Opera, Madame Sigrid Arnoldson was announced to appear last month in "Traviata," when the lady was to sing either in French or Italian, with the other artists lending her the solid and substantial support of the native idiom. Madame Arnoldson was also announced to sing in opera at Amsterdam, Rotterdam, and Utrecht last month.

**VIENNA.**—Smetana's "Die verkaufte Braut" ("The Bartered Bride") was produced for the first time at the Imperial Opera on the 4th ult., thirty years after its first performance at Prague. The performance, under the direction of Herr Fuchs, was an excellent one in its every detail, and roused the audience to enthusiasm. The work was brought out here originally in Czech during the Theatrical Exhibition in 1892.

**WEIMAR.**—Herr Xaver Scharwenka's opera "Mataswintha" was produced for the first time on any stage at the Court Theatre, on the 4th ult., and achieved a complete success, under the direction of Herr Stavenhagen. The

composer, who had come over from New York on purpose to superintend the final rehearsals, was, together with the principal interpreters, recalled again and again. The libretto is founded upon the well-known novel by Felix Dahn, "Ein Kampf um Rom," and proved very effective, while the music, somewhat in the style of that of "Lohengrin," contains many fascinating movements. Fräulein Joachim, the daughter of the eminent violinist, sang the titular part, the other leading female rôle being in the hands of Frau Stavenhagen.

#### OBITUARY.

AN excellent and highly esteemed French artist, M. JULES GARCIN, died on the 10th ult., in Paris, at the age of sixty-six. M. Garcin was a native of Bourges, and studied with distinction at the Paris Conservatoire, where he was one of the most brilliant pupils of Alard, obtaining the first prize for violin playing in 1853, as well as prizes for harmony and composition. He soon after entered the orchestra of the Opéra, where he held the position of solo violin and assistant-conductor until the year 1871. He was also for many years, up to 1885, the principal conductor of the Société des Concerts, where he was amongst the first to introduce the Symphonies of Schumann and Brahms, and also produced, for the first time in Paris, such works as Beethoven's *Missa Solennis*, and the *Mass* in B minor of Bach, as well as excerpts from Wagner's works. In 1890 M. Garcin succeeded Massart in a leading professorship of violin playing at the Conservatoire.

The death is announced, on the 12th ult., at Paris, of Madame GAVEAUX-SABATIER, a concert-singer, who some forty years ago was the delight of Parisian audiences, and who also appeared on one or two occasions in London. For many years past she had devoted herself most successfully to teaching. She was in her seventy-seventh year.

M. ALOYS KETTENUS, violinist, for many years an esteemed member of the Royal Italian Opera and Hallé orchestras, who died in London on the 3rd ult., was a Belgian by birth, having been born at Verviers in 1823. He studied for some years in Germany, where he appeared with success in concert-rooms, and afterwards settled in this country. An able and successful teacher of his instrument, he was also the composer of a Violin Concerto, a Duet for violin and pianoforte, a Concertino for four violins with orchestra, and other works. An opera of his, entitled "Stella Monti," was produced at the Théâtre de la Monnaie, Brussels, in 1862, but did not maintain itself on the *répertoire* of that Institution.

JEAN GASPARD ISIDORE DE SWERT, a distinguished violoncello player, died recently at Schaerbeek, near Brussels, at the age of sixty-six. He was a professor at the Brussels Conservatoire and at the Académie de Musique in his native town of Louvain, and also for many years solo player in the orchestra of the Théâtre de la Monnaie. He was a brother of the more celebrated violoncellist, Jules de Swert, one of the most brilliant pupils of Servais.

A Norwegian composer of some note, JOHAN G. CONRADI, died at Christiania, on the 2nd ult., aged seventy-six. Amongst his compositions are incidental music to several popular Norwegian dramas and a number of choral pieces and songs. He was also the author of a History of Music and Musicians in Norway.

American papers announce the death, on the 10th ult., at Brattleboro, U.S., of LEVI K. FULLER, ex-Governor of the State of Vermont, and head of the well-known American organ manufacturing firm of Messrs. Estey and Co. Mr. Fuller, who was the son-in-law of the late Jacob Estey, the founder of the business, became a partner in 1866, and his mechanical genius enabled him to effect numerous important improvements in the instruments turned out by the firm. He had made a special study of the question of musical pitch, for which purpose he on several occasions visited Europe, and it was owing to his influence and authority that a uniform pitch—the normal diapason—was adopted some few years since by the American Association of Pianoforte and Organ Makers.

HENRY E. ABBEY, the well-known impresario, died on the 17th ult., in New York. He had been in a precarious state of health for some months past, and his death

did not, therefore, come to his numerous friends as a surprise. The deceased was an *entrepreneur* on a colossal scale, whose weekly payments are said, at one time, to have exceeded £16,000. He was first heard of in 1880, when, in conjunction with Mr. Jarrett, he conducted Madame Sarah Bernhardt's progress through the United States. In the following year, upon Madame Patti revisiting America, he undertook the arrangements of a Concert Tour of the *diva* with great success, himself sharing in the profits. In 1882 he started an Italian Opera Company in opposition to that of Messrs. Gye and Mapleson's, and secured the New Metropolitan Opera House in New York, with Madame Nilsson as his leading "Star," that lady receiving a salary of £300 a night. This was considered enormously high pay at the time, but the scale gradually increased, and reached its climax in the payment ultimately to Madame Patti of a thousand guineas nightly, in advance. Amongst other tours managed by the deceased were those of Josef Hofmann, when in his prodigy stage; M. Coquelin, Mdle. Réjane, and others, and for some years he also directed the tours of Sir Henry Irving and the Lyceum Company in the States. He was, moreover, concerned in the seasons of Light Opera, of which Miss Lilian Russell was the "Star." Mr. Abbey was not, of course, invariably fortunate in his artistic enterprises, and some years since he was obliged to suspend operations and call in his creditors, but he eventually paid his liabilities in full, a fact which stood him in good stead during the recent similar crisis of affairs while in partnership with Mr. Grau. The latter, at a meeting held in New York in September, was definitely appointed general manager of the Metropolitan Opera House in that city, a post he formerly held in conjunction with Mr. Abbey.

ALFRED STUBBS BAKER, organist of St. James's Church, New York, and one of the most promising of American musicians, died of typhoid fever on the 13th ult., at the early age of twenty-eight. He will be succeeded, at St. James's by Mr. W. H. Hall, conductor of the Brooklyn Oratorio Society.

We have also to record the following deaths:—

On September 16, at Oberstdorf, CARL FRIEDRICH SCHWIEDAM, pianist, professor at the Berlin Royal Hochschule, aged fifty-five.

On September 18, at St. Petersburg, M. TOUSHMALOW, gifted young composer, pupil of Rimsky-Korsakoff, orchestral conductor of the Warsaw Opera and that of Tiflis.

On September 18, at Tortosa, JUAN BAPTISTA PLASENCIA AZNAR, composer of church music, organist of Corpus Christi College at Valencia.

On September 20, at Paris, AUGUSTE KIESGEN, principal organist of the Church of St. Bernard, formerly Maître de Chapelle of Paris Cathedral.

Recently, at Elberfeld, FREDERICK PLENGORTH, composer, conductor of choral societies, formerly Capellmeister at the Stadt-Theater, aged sixty-eight.

On September 23, at Naples, VINCENZO MOSCUZZA, a once popular composer, pupil of Mercadante.

On September 24, at Vienna, IGNAZ LEUSSER, orchestral conductor and composer, aged seventy-four.

On September 28, at Samoden, Professor SAMUEL KÜMMERLE, organist and historian of church music, born at Malmshelm, near Stuttgart.

Recently, on board the steamer *Scivia*, en route from Constantinople to Catania, GENNARO DE FILIPPO, Italian operatic singer.

On September 29, at Clapham, ARTHUR BRADWEN ANDREW, late solo chorister at Westminster Abbey, a boy of exceptional talent, aged sixteen.

On September 30, at Paris, M. LANCIEU, violinist, for many years leader at the Padeloup Concerts, and solo violin at the Opéra.

Recently, at Alexandria, MARIANNA RAYMONDI-BIONDUCCI, violoncellist, pupil of her father, Filippo Raymondi, in Rome, aged sixty-nine.

On the 13th ult., at Paris, LOUIS JOSEPH MARIE MAS, viola player of the Conservatoire Concerts, member of the quartet party of MM. Maurin and Chevillard, who first introduced Beethoven's last quartets to Parisian audiences, aged seventy-five.

## TO CORRESPONDENTS.

\*.\* Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted.

The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**ABERDEEN.**—The Philharmonic Society, on the evening of Saturday, the 17th ult., gave a Concert on popular lines in the Music Hall. The orchestra, under the leadership of Herr Reiter, played the Overtures to "Rob Roy" and "Guy Mannering," and Godfrey's "Reminiscences of Scotland"; and the choir sang several arrangements of Scotch songs. Several members of the Society contributed instrumental selections, the best of which was that by Mr. G. S. Mackay. The Subscription Concerts of this Society will take place on the 4th inst. (when, in conjunction with the Tonic Sol-fa Institute, a performance of "The Messiah" will be given); 17th inst., a Costume Recital of "Cavalleria Rusticana"; and two other Concerts, the dates of which are not yet fixed. —The Aberdeen Choral Union announces four Subscription Concerts, the first of which was to take place on the 27th ult., the second will be given on the 28th inst., the third on January 2 ("The Messiah"), and the last in March (Bennett's "May Queen" and selections from Sullivan's compositions).

**BANGOR.**—The second Organ Recital given in the Parish Church by Mr. Robert Jones, on September 28, proved quite as successful as the previous performance. The programme contained Mendelssohn's Sixth Organ Sonata, Thomé's "Andante Religioso," and Guilman's Allegro in F sharp minor. Effective variety was contributed by Mr. W. Thomas, who sang several airs by Mendelssohn and Sullivan.

**BECKENHAM.**—Miss Madeleine Johnson gave a Violin Recital in the Public Hall on September 24, when she was assisted by Madame Belle Cole, Miss Lucie Goodwin, and Miss Penderel Moody, who recited several pieces with effect, amongst others two with musical accompaniment. The Concert-giver played one of Max Bruch's Violin Concertos (with Miss Boyd Hopkins) and other pieces.

**BEESTON, NOTTS.**—An Organ Recital took place at the Parish Church on the 4th ult., when the following programme was ably rendered by Mr. Byng Johnson, the organist and choirmaster: Mendelssohn's First Sonata, "Quis est Homo" (Rossini), Andante and Allegro (Bache), Berceuse (Delbrück), Andante Grazioso (Smart), and Grand Chœur (Hollins). Miss Johnson also played a violin solo with skill. The large attendance would seem to indicate that a series of such Recitals would be welcome and lead to a healthy interest in the art.

**BLENHEIM.**—Two highly successful Concerts were given in the afternoon and evening of the 14th ult., in the Long Library of the Duke of Marlborough's house. The performances were in aid of St. Mary's Church Restoration Fund, and the professional artists who took part were Miss Thudichum, Miss Marianne Eissler, Mr. Hirwen Jones, Mr. Henry Sunman, Mr. C. W. Perkins, and Mr. George Grossmith. Lady Randolph Churchill contributed some pianoforte pieces, and the singing of Mrs. Ronalds and the recitations given by Mrs. Deane Willis were features of the Concerts. Mr. W. Bendall was the accompanist.

**BOSCOMBE.**—The fifth annual meeting of the members of the Philharmonic Society took place on September 28 and was largely attended. The balance-sheet showed

that the Society was in a most satisfactory financial position, and it was resolved that Mendelssohn's "St. Paul" should be put in rehearsal under the conductorship of Dr. Thomas.

**BRIGHTON.**—The Sacred Harmonic Society began its fiftieth year in a most auspicious manner, on the 15th ult., by a performance of Haydn's "Creation" at the Dome. The soloists were Miss Maud Ballard, Mr. William Davies, and Mr. Bantock Pierpoint. Mr. P. J. Starnes presided at the organ, and the choir and orchestra were ably conducted by Mr. Robert Taylor.

**CANTERBURY.**—Messrs. C. M. Gann and J. S. Grundy gave their third Violin and Pianoforte Recital on the 6th ult., at Goulden's Music Room. These performances are mainly given for educational purposes, and, judging by the attention with which the performances were followed, their object would seem to be much appreciated.

**DARTMOUTH.**—An Organ Recital was given in St. Saviour's Church, on the 14th ult., by Mr. W. J. Friendship. The programme included works by Handel, Widor, Batiste, Guilman, Chipp, and Spark. Miss S. T. Brown also contributed three violin solos.

**DARWEN.**—Mr. James Eccles opened his fourteenth series of Concerts on the 6th ult., in the Co-operative Hall. The vocalists were Madame Lilian Tree, Miss Hannah Jones, Mr. Lewis, and Mr. W. Llewellyn. The violoncello playing by Mr. Sydney Brooks was a prominent feature of the evening.

**DENBIGH.**—Two excellent Organ Recitals were given on the afternoon and evening of the 12th ult., in St. David's Church, by Mr. A. H. Allen, the programmes presenting a comprehensive selection of organ music.

**FOWEY.**—In the fine old Parish Church of St. Fimbarrus—aptly termed by the late Archbishop of Canterbury the noblest church in the diocese of Truro—an Organ Recital was given on the 30th ult., by Mr. C. E. Juleff, organist and choir-director of the church and private organist to Lord Robartes. The programme consisted entirely of compositions by English composers, and comprised selections from the works of Henry Purcell, Sir John Goss, Sir A. Sullivan, Sir W. S. Bennett, S. S. Wesley, Sir F. A. Gore Ouseley, F. H. Cowen, W. Spark, Sir John Stainer, Henry Smart, and W. H. Richmond. Miss Florence Ellery and Mr. F. J. Denison were the vocalists. Another Recital of like character will be given this month.

**HALIFAX, NOVA SCOTIA.**—The choir at St. Luke's Cathedral gave a successful rendering of Masser's Harvest Cantata, under the direction of Mr. F. Gatward, on the 4th ult., before a crowded congregation, with whom this little composition has become very popular.

**HARROGATE.**—Dr. A. L. Peace gave two effective Organ Recitals, on September 28, on the new instrument recently erected by Messrs. Abbot and Smith in St. Paul's Church.

**HOLLINWOOD.**—The Harvest Festival Services took place at St. Margaret's Parish Church on the 11th ult. The Magnificat and Nunc dimittis were sung to a setting by the organist of the church, Mr. John E. Campbell, and the anthem was Tours's "While the earth remaineth." As concluding voluntaries Mr. Campbell played Stainer's "Jubilant March" in the morning and Guilman's March in F in the evening.

**HYDE, CHESHIRE.**—The Orpheus Glee Society, conducted by Mr. T. N. Bedford, gave its opening Concert this season on the 5th ult., in St. George's School. The solo vocalists engaged were Miss M. E. Booth, Madame J. Holden, Mr. C. H. Moody, and Mr. J. A. Roberts. Much appreciated instrumental solos were contributed by Master W. Faunt and Mr. S. Holt, and Mr. J. Johnson gave some humorous selections. Mr. J. E. Howarth was an efficient accompanist.

**NEWARK.**—The Philharmonic Society, under the able conductorship of Mr. W. T. Wright, has resolved to give three Musical Evenings and a Concert, and at the latter to perform Handel's "Samson." The endeavours being made to form an orchestra in connection with the Society seem likely to prove successful, and the financial report for the last year shows a balance on the right side.



**NOTTINGHAM.**—The organ in the large hall of the Mechanics' Institution having been rebuilt by Messrs. Cousins, Sons and Co., of Lincoln, Recitals were given on the 17th ult., by Mr. E. H. Lemare, organist of St. Margaret's, Westminster. Mr. Lemare is an old favourite in Nottingham, and the announcement of his re-appearance, after a lapse of two or three years, attracted large audiences. The programmes were, at the afternoon Recital: Overture, "Rienzi" (Wagner), "Die Frage" and "Die Antwort" (Wolstenholme), Fugue, "St. Ann's" (Bach), Intermezzo and "Ungarische Tänze" (Brahms), Allegretto in B minor and Marche Solennelle (E. H. Lemare), Vorspiel, "Parsifal" (Wagner), Toccata in E minor (Tombelle). At the evening Recital: Overture, "Tannhäuser" (Wagner), Berceuse (Rousseau), Barcarolle in A flat (E. H. Lemare), Intermezzo (Brahms), Fuga alla Giga (J. S. Bach), Andante in D and Grand Chœur (Hollins), Fugue from Sonata (Reubke), "Frühlingslied" (Grieg), Marche Cortège (Gounod). The selections from Brahms are from transcriptions for organ by Mr. Lemare, in preparation for Messrs. Simrock and Co., Berlin. They were particularly admired, and the whole programme drew hearty applause.

**RHYL.**—The commendable practice of the employment of orchestral accompaniment at church services was adopted at Evensong, on September 27, at St. John's Church. The Canticles were sung to a setting by the Rev. Allen Lucas, and the anthem was "The radiant morn hath passed away" (Woodward). Mr. H. Haselden was principal violin, and Mr. Alfred Allen, who presided at the organ, played an excellent selection of organ music after the service. Mr. J. D. Asher, organist of St. John's, conducted.

**UDDINGSTON.**—An attractive Organ Recital was given on the 19th ult., in the Parish Church, by the organist, Mr. W. Padget Gale, whose selection of pieces included Bach's Prelude and Fugue in E minor and Meyerbeer's "Schiller March." Vocal solos were contributed by Miss K. Eadie and Mr. J. Masterson.

**WINDSOR.**—The Rev. Canon Gee presided at the annual meeting of the Windsor and Eton Choral Society on September 28, and congratulated the hon. conductor, Sir Walter Parratt, on the esteemed position which the Society held amongst music-lovers in the neighbourhood. The principal work selected for the performance in the forthcoming season is Mendelssohn's "Elijah."

**WOODFORD-WELLS.**—The Harvest Festival was celebrated at All Saints' on the 2nd ult., when Garrett's Harvest Cantata was performed by the choir. On the following Sunday morning the anthem was "Thou crownest the year" (Booth), and in the evening was sung Tours' anthem "While the earth." Master Frederick Pedgrift sang the solo "O for the wings of a dove" (Mendelssohn), and after the benediction the choir again rendered Garrett's Harvest Cantata and Mr. Markham Lee gave a short organ recital.

**WOOLWICH.**—The Harvest Festival at the Royal Arsenal Church, Woolwich Dockyard, was held on the 1st ult. The music, which consisted of Simper's Evening Service in F, a selection from Mendelssohn's "Athalie," and Maunders' Te Deum in B flat, was rendered by an augmented choir. Mr. A. S. Horsey, organist and choir-master of All Saints', Kensington Park, accompanied, and Mr. F. R. Stapley, organist and choirmaster of the church, conducted.

**CHOIR APPOINTMENTS.**—Mr. William Irvine (Principal Solo Bass), to St. Peter's, Eaton Square.—Mr. A. H. Leaf (Tenor), to Wigan Parish Church.—Mr. R. G. Kings (Solo Bass), to St. Peter's, Piccadilly.—Mr. J. Richard Morgan (Alto), to St. Patrick's Cathedral and Chapel of Trinity College, Dublin.—Mr. Stanley Ince (Tenor), to Holy Trinity Church, Sloane Street.

**ORGAN APPOINTMENTS.**—Mr. Frederic Lacey, Organist and Choirmaster to the Parish Church (St. Botolph), Aldgate.—Mr. W. A. Warren, Organist and Choirmaster to Shoreditch Parish Church.—Mr. Archibald James Robinson, to Christ Church, Plymouth.

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**THE TIMES.**

This last work, which, since it is quite new, may be dealt with first, came almost as an agreeable surprise to those who have an acquaintance with what passes nowadays for "Church music"—that is, music largely composed of inane sentimentality and triteness. Nowhere in Mr. Blair's work is there any trace of the former vice, and only in the supplementary final chorus, intended to be sung when the work is performed in the concert-room, is there anything approaching to the commonplace. . . . Mr. Blair may deservedly be congratulated upon a composition of undeniable merit, which no doubt will frequently be heard in "quires and places where they sing."

**DAILY TELEGRAPH.**

This work, constructed on the old German model, is laid out for soprano solo and chorus, with hymns to be sung by the congregation. . . . The cantata will increase the respect in which Mr. Blair is held as a musician, and, let us hope, encourage the composer to aim yet higher on another occasion.

**STANDARD.**

The music is purely devotional in feeling—that is to say, in the chaste style of English Church composers. . . . Hymns are included, to be sung by the choir and congregation when the cantata is given in a church, but it is intimated that they may be excised in a concert-room performance. Mr. Hugh Blair has made an agreeable addition to service music in this unpretentious but musically work.

**DAILY NEWS.**

The music is for the most part in the English Church style, but the two solos—one a devotional air, "Sorrow not for those that sleep," and the other, a shorter solo with chorus—indicate that Mr. Blair has an abundant gift of melody; while his choral writing, though by no means abstruse or difficult for ordinary choirs, is undeniably effective. The appendix, intended for concert use, is partly fugal, and it is, perhaps, the best section of a wholly creditable piece of musical workmanship.

**MORNING POST.**

It is an eminently sound and musically work, expressive to no small degree within the limits the composer has sternly imposed on himself, and likely to be often used in the Church, for which it is destined. . . . Mr. Blair should prove a valuable recruit to Church music. He writes with sympathy for the voice both in solos and in choruses, and his scholarship is not obtrusive.

**DAILY CHRONICLE.**

No amateur association need be afraid that Mr. Blair has studded his composition with difficulties, because he happens to be a cathedral organist, and is versed in the production of older writers for the Church. . . . Mr. Blair's Advent cantata, by reason of its directness, conciseness, and generally-pleasing qualities, bids fair to be widely adopted by church choirs needing serviceable additions to their repertoire.

**DAILY GRAPHIC.**

This brief and unpretending work, designed specially for the season of Advent, comprises only six numbers, and occupies barely half-an-hour in performance. It serves, however, to exhibit the taste and scholarship of the composer in an extremely favourable light. The scoring is neat and effective, and the vocal writing, especially in the choral portions, uniformly graceful in character. There is, moreover, an element of sentiment about this little work which lifts it above the level of an academic exercise. Mr. Blair is not afraid to be simple, and yet he never deviates into downright platitudes.

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THE MUSIC COMPOSED BY

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**THE TIMES.**

The oratorio, which is divided into sixteen numbers, including solos for all the principal voices and an orchestral prelude entitled "Meditation," occupies only the half of an ordinary evening's programme, and therefore has one attribute which makes for popularity. But it has many other besides. It is undeniably the work of a composer not only well cultivated and trained in his art, but also gifted in no small degree. . . . On a first hearing the most impressive pieces seemed to be the first chorus, "Seek Him," and that entitled "Light out of darkness." In both of them the handling of the orchestra is masterly, and in the former, and again in the short fugal number, "The wisdom of their wise men," the composer is seen at his best as a writer for chorus.

**DAILY TELEGRAPH.**

It seems to me absolutely a fact that Mr. Elgar is a composer with whom we shall all have to reckon. He is still a young man. His residence far from London keeps him outside the most vigorous musical life of the country, yet the work under notice bears the unmistakable stamp of distinction, and affords proof of exceptional resources. . . . Mr. Elgar's power in dealing with the orchestra is, for one thing, of extreme value, and we know that he can conjure up melodies from their lurking-places. . . . Much might be said in praise of details, but the "Light of Life" will be heard again, and afford another opportunity of discussing it. Enough now that the oratorio, while more valuable as a promise than as an achievement, is as an achievement that which makes promise well nigh as good as assurance.

**STANDARD.**

Mr. Elgar has not adopted any special style of composition, and he seems to be able to write fluently and freshly in any way he chooses. The vocal part-writing should be agreeable to the singers, and the orchestration is masterly without being too ambitious. In short, "The Light of Life" is a work of great merit.

**DAILY CHRONICLE.**

His instrumentation is ingenious and picturesque, without being unduly intricate; his solos are extremely grateful to the interpreters, and his choral writing is fresh and spirited. These are great recommendations for a work of this description.

**SUNDAY TIMES.**

The young Malvern teacher has uncommon talent. . . . his sense of proportion and tone colour, and his knowledge of effect are quite exceptional, and albeit his themes are not always original, they impress in almost every case by their appropriateness of character and expressive force. . . . The best number in the work is the chorus "Light out of darkness," and this is of such excellence that I cannot help looking to Mr. Elgar for a really fine work when he comes across a "book" which appeals in every sense to his strong artistic temperament.

**THE QUEEN.**

His work excited considerable interest. Taken as a whole, we may, without flattery, say that the high anticipations formed were fully realised. . . . Mr. Elgar has set the libretto to music melodious in the extreme, and in which skilful orchestration is by far the most prominent feature.

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